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INTERNATIONAL EXHIBITION OF CONTEMPORARY GLASS AND RUGS
IN THE GALLERY OF SPECIAL EXHIBITIONS

NOVEMBER ISSUE IN TWO SECTIONS
SECTION I

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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CHANGES IN THE STAFF OF THE EGYPTIAN DEPARTMENT

At the meeting of the Board of Trustees on October 21, 1929, Albert Morton Lythgoe, Curator of Egyptian Art since 1906, was appointed Curator Emeritus, and granted a year's leave of absence for travel and study abroad. Herbert E. Winlock was appointed Curator of the Department, continuing also in the position of Director of the Museum's Egyptian Expedition which he has held since 1928.

That Mr. Lythgoe, seeking the leisure necessary for productive research, should have desired to be relieved of the exacting details of active curatorial work, maintaining his relation to the department in an advisory capacity only, is fully understandable when we review all that he has accomplished for the Museum since his appointment to the curatorship. These years have seen the Department of Egyptian Art develop from one gallery of Egyptian objects to a series of seventeen rooms crowded with a collection of material representing the various sides of Egyptian art and archaeology. In this country it may now well claim the first position among collections of its kind and, while several in European museums are larger, none of them can give the visitor a clearer and more concise idea of the civilization of the ancient Egyptians. This rapid growth is due in large measure to the activities of Mr. Lythgoe who, enjoying the full confidence of the Director and Trustees of the Museum and inspiring the loyalty of his assistants, has been able from small beginnings to build up a truly representative collection. Upon his appointment in 1906 he at once organized the Egyptian Expedition under the authorization of the Trustees, and the excavations conducted on several sites in Egypt have, through their generous support, been the basis for the formation of the collection, the material thus obtained being supplemented by purchase of objects from periods less well represented. As a complement to the program of excavation and the scientific publication of its results, Mr. Lythgoe organized in 1907 the Graphic Section of the Expedition under Norman de Garis Davies, which has been making a

permanent record by means of color copies and photographs of the wall paintings and relief sculpture of the tombs in the Theban necropolis, largely published in the volumes of the Robb de Peyster Tytus Memorial Series.

These various activities in the field and at home: the acquisition of the material through excavation and purchase, its installation in the Museum, the manifold duties of the curatorship and editorship so successfully accomplished during the past twenty-three years have left little leisure for study and writing.

The curatorship, so brilliantly filled by its first occupant, passes again into able hands. Mr. Winlock joined the Museum's Expedition at its organization in the autumn of 1906, having graduated from Harvard in the spring. He has been actively and successfully engaged in excavation ever since, except during the war years (1914-1919), assisting first in the work at Lisht, and later conducting the excavations at the Oasis of Khargeh and at Thebes.

To the program of publication Mr. Winlock has contributed the authorship (with Arthur C. Mace) of *The Tomb of Senebtisi at Lisht*, (with W. E. Crum and H. G. Evelyn White) of *The Monastery of Epiphanius at Thebes*, and of *Bas-Reliefs from the Temple of Rameses I at Abydos*, and in addition has written a number of BULLETIN articles and, for several years, the report of the work of the Expedition at Thebes.

THREE LECTURES BY DR. VITTORIO MACCHIORO

We are fortunate in being able to announce a series of three free public lectures to be given by Dr. Vittorio Macchioro, Curator of the National Museum at Naples and Professor of Archaeology at the University of Naples, who is a visiting professor of religion at Columbia University during the college year of 1929-1930.

He will speak at the Museum in Classroom K on Mondays, November 25, December 2, and December 9, at four o'clock, on the subject of Southern Italian Art and Culture in the Light of the Most Recent Archaeological Researches.

A MEMORIAL EXHIBITION

Adelaide Alsop Robineau, master of the art of porcelain, died in her sixty-fourth year at Syracuse, New York, on the eighteenth of February, 1929. She was born in 1865 at Middletown, Connecticut, and began her artistic career as a china painter. In 1899 she married S. E. Robineau. In the same year Mr. and Mrs. Robineau founded the magazine *Keramic Studio* (called *Design* since 1924), of which Mrs. Robineau assumed the editorial direction, continuing in this function until shortly before her death. A series of technical articles on the manufacture of porcelain at Sèvres, which appeared in this magazine in 1903, led Mrs. Robineau to abandon her work as a china decorator for that of a potter, to which, thereafter, she devoted her life.

Despite discouragements that would have overwhelmed a personality less strong, she persisted with unswerving courage in the attainment of perfection in the difficult field of porcelain, the royal domain of the arts of fire. Often handicapped by inadequate facilities for her work, and receiving a financial return wholly incommensurate with the time and labor expended, she succeeded nevertheless in mastering every phase of her exacting craft.

With skilled hands she wrought the paste into forms of beauty, sometimes austere, sometimes exquisitely fragile and graceful. To these, glazes of infinite variety brought the charm of color and texture. But it was in the carved and pierced decoration with which some of her finest pieces are embellished that Mrs. Robineau displayed perhaps most clearly her extraordinary technical ability. The egg-shell porcelain bowl in the collection of this Museum—as imponderous as an apple blossom, with its lacy openwork and delicate relief carving—is a masterpiece of which any ceramist of any age or any country might well be proud. And not only for the technical achievement!

Modest, unassertive, occupied with her kiln, her family, her editorial work, her classes at Syracuse University, where from 1920 she held the position of instructor of pottery and ceramic design, Mrs. Robineau was not one to push herself into public

notice. Yet she enjoyed many honors during her lifetime. In 1910 she was awarded the Grand Prize for Ceramics at the Turin International Exposition, and in 1915 received a Grand Prize at the San Francisco Exposition. She was also the recipient of other medals and prizes. In 1917 Syracuse University conferred upon her the degree of Doctor in Ceramic Sciences. Notable examples of her work are in the permanent collections of the Syracuse Museum of Fine Arts, the Detroit Institute of Arts, and The Metropolitan Museum of Art. At the same

collectors who have been glad to share in paying this tribute to the memory of one who may with every reason be called a master craftsman.

JOSEPH BRECK.

A NEWLY ACQUIRED SCULPTURE BY MAILLOL

A superb female torso¹ by the contemporary French sculptor Aristide Maillol (1861-) has been recently acquired by the Museum and is now exhibited in the Room



EGG-SHELL PORCELAIN BOWL
BY ADELAIDE ALSOP ROBINEAU

time, it cannot be said that Mrs. Robineau received the full recognition that was her due. To bring her work to the attention of a public that is becoming increasingly aware of the possibilities of beauty in what so unfortunately have been called the "minor arts," this Museum has undertaken a memorial exhibition of some sixty to seventy examples of Mrs. Robineau's porcelains.

The exhibition, which is held in the gallery of modern decorative arts (J 8), opens on November 18 and continues through January 19, 1930. The majority of the pieces shown are lent by S. E. Robineau. Others come from the permanent collections of the Syracuse Museum of Fine Arts and the Detroit Institute of Arts. The seven pieces owned by the Metropolitan are also included in the exhibition, together with some few examples from private

of Recent Accessions. It is one of three replicas made by Maillol of the torso of his heroic figure, *L'Action enchainée*,² designed as a symbolic monument to the turbulent revolutionary Louis-Auguste Blanqui (1805-1881), and erected in Blanqui's native village of Puget-Théniers in the south of France. The other two examples, one of which is in the Tate Gallery, were both executed in lead. That belonging to the Museum is in bronze and has an exceptionally fine green patina given it by the sculptor himself.

The torso of *L'Action enchainée* shows Maillol at his best as a consummate master of the human form. From the standpoint of accurate observation it is impeccable; but,

¹ Acc. no. 29.138. Height, 3 ft. 11 in.

² Illustrated in Maillol (*Les Albums d'art Druet*).



PORCELAIN BOTTLE DATED 1928
CRACKLED TURQUOISE GLAZE AND INCISED DESIGN
BY ADELAIDE ALSOP ROBINEAU

on the other hand, it is in no sense a mere physiological study. The torso is typical of Maillol's art in that it both respects and transcends the realm of visual reality. It is a prime example of the use of the nude as a vehicle for the expression of intellectual symbolism. Blanqui, it should be recalled, was a Provençal radical whose entire life was expended in a series of attempts to overthrow the government, for which he was invariably rewarded with imprisonment. It is this unsuccessful conflict with the bourgeoisie which is symbolized in *L'Action enchaînée*. The complete figure shows a Herculean woman struggling to free her hands from the thongs with which they are bound behind her. The figure is more fully suggestive of the symbolism than is the torso. But the latter is, to my mind, so much finer than the complete sculpture that the elimination of the head and limbs is more than justified.

Although the torso, as has been said above, may be regarded as essentially typical of the sculptor, yet it is in one respect exceptional. It possesses an element of strenuous physical activity which is generally absent from Maillol's work, but which was in this instance clearly necessitated by the character of the symbolic idea. In the admirable manipulation of the masses, however, as well as in the masterful and sensitive treatment of the surfaces the torso is thoroughly representative of the genius of the greatest living French sculptor. It is decidedly an important addition to our collection of modern European sculpture.

PRESTON REMINGTON.

A GOTHIC CEILING

A fifteenth-century Spanish wood ceiling¹ of the exposed beam type with painted decoration has recently been installed in Gallery C 19, where it may now be seen. Various alterations in the gallery have also been made at this time to give it a somewhat more domestic character, but, in view of the temporary nature of the installation, it has not seemed advisable to attempt a complete reproduction of an interior of the period. The views of the gallery illustrated

¹ Acc. no. 29.69.

in figures 1 and 2 show the general appearance of the room, in which the rich polychromy of the ceiling furnishes an effective contrast to white plaster walls against which are exhibited tapestries, sculpture, and furniture of various nationalities, dating from the fourteenth to the early sixteenth century.

The ceiling is said to have come originally from a house in the neighborhood of Madrid. Like the vast majority of the decorated wood ceilings of Spain, it is composed throughout of pine. It measures 24 feet in length by 23 feet 8 inches in width. From the bottom of the double frieze to the uppermost paneling, the depth is approximately 3 feet. Three great beams on the long axis of the room divide the ceiling into four almost equal parts. These master beams are supported by huge consoles. The frieze is composed of two members, a frieze board and a wall board, separated by a rope moulding and inclined slightly inward at the top. Resting on the master beams are smaller transverse rafters, placed about 63/4 inches apart. These in turn support planks running parallel to the larger beams and carrying the paneled boards that fill in between the rafters. The ends of the rafters are connected by small separate panels.

The ceiling is completely covered with a polychrome decoration, painted in tempera after a preliminary coat of size and a thin wash of plaster had been applied to the wood. The colors, made from only a few pigments, are red, blue, dark green, gray-green, tan, brown, black, and white. The color areas are usually separated by a narrow line of black or white. Both color change and drawing are used to indicate modeling.

The most striking part of the decoration consists of the hunting scenes painted on the lower frieze board in white, red, and other colors on a dark green background. There are four of these scenes, which form a series repeated around the room. At the beginning and end of each group of four is a coat of arms. One of these bears a gold ox or bull in a red field, within a border of gold charged with eight blue taus. The shield is upheld by two nude, winged putti. The other shield shows a gold castle with three



TORSO OF HEROIC FIGURE BY ARISTIDE MAILLOL

towers, the midmost highest, in a blue field, within a border of gold charged with eight blue crossed keys. Supporting the shield are two parti-colored animals. These arms have not as yet been identified.

In the first of the four hunting scenes, reading from left to right, a man on horse-

interspersed with conventional foliage (fig. 5). On the bottom face of each console is a scroll bearing inscriptions now very largely effaced.

The upper frieze board and the vertical faces of the master beams are decorated with interlacing stems bearing fruits and



FIG. 1. VIEW OF GALLERY C 19 FROM THE SOUTHWEST

back shoots an arrow at a lionlike monster in front of him (fig. 3). In the next scene two foxes (?), two birds, and a tree are combined to form a decorative composition (fig. 4). In the next, a wild goose is pursued by two dogs (fig. 7). In the fourth a crowned man on horseback holds up a short sword (fig. 6).

The great brackets supporting the principal beams are also gayly painted with human figures, animals, and grotesques,

crisply curving leaves, painted in shades of brown or neutralized green (fig. 8). Similar foliage motives ornament the spaces between the hunting scenes and on the smaller rafters and panels above. The lower faces of the beams are divided into panels by strapwork, and these panels are also filled with leafy patterns. The coats of arms, previously described, alternate on the vertical panels between the smaller rafters. A gilded, twisted-rope moulding and other mouldings

decorated with various painted patterns add to the ornate character of the ceiling.

It would be surprising indeed if so ancient a ceiling as this had not suffered injury. On the whole, however, the condition is

Monastery of Santo Domingo de Silos, about thirty miles from Burgos. The present cloister ceiling, replacing an earlier one, dates from the late fourteenth or early fifteenth century. It is simpler than ours,



FIG. 2. VIEW OF GALLERY C 19 FROM THE NORTHWEST

remarkably good. A small section in one corner of the room has required considerable restoration, and it has been necessary to replace parts of some of the mouldings. The painting, in general, is in fair preservation, although it has not wholly escaped the restorer's brush.

Perhaps the nearest parallel to our ceiling is offered by that in the cloister walk of the

having no corbels or wall board below the frieze. But the triangular-shaped compartments decorating the beam sides and frieze recall very closely the decorative scheme of our panels with the hunting scenes. Incidents of the chase also occur on the Silos ceiling, together with other secular scenes, symbols, and biblical subjects. These are painted in tempera as on our ceiling, but



FIG. 3. HUNTING SCENE



FIG. 4. HUNTING SCENE



FIG. 5. A CORBEL

DETAILS OF THE GOTHIC CEILING



FIG. 6. HUNTING SCENE



FIG. 7. HUNTING SCENE



FIG. 8. DETAIL OF FOLIAGE

DETAILS OF THE GOTHIC CEILING

with little or no modeling. Again the colors are separated by an intervening line of black or white. Coats of arms also occur on the cloister ceiling. The foliage and floral motives on the latter, however, are quite different from those on our ceiling; those at Silos are Moorish, rather than Gothic, in style.

The rather florid Gothic foliage motives on the Museum's ceiling, the more complicated structural scheme with the double frieze board, the gilded, twisted-rope



GLASS JAR DESIGNED BY SIMON GATE
EXECUTED BY ORREFORS BRUKS
AKTIEBOLAG

moulding (which appears prominently in the ceiling of the reception room in the Infantado Palace, Guadalajara, completed in 1492), and other features suggest the second half of the fifteenth century as the probable date of the Museum ceiling.

Although numerous wooden ceilings have been preserved in Spain, there are very few in existence that date from the fifteenth century. Our ceiling is therefore of exceptional interest not only as a beautiful example of Gothic painted woodwork, but also as a rare survival of the type which it represents. It should prove of great interest to architects and decorators in these days when polychrome ceilings are so much in vogue.

JOSEPH BRECK.

THE INTERNATIONAL EXHIBITION OF CONTEMPORARY GLASS AND RUGS

In any discussion of modern art which seeks to show its rise and development from the artistic achievements of the nineteenth century, there almost invariably occur references to the international art exhibitions of the last seventy-five years, especially to the Great Exhibition held in London in 1851 and to those held in Paris in 1878, 1884, 1900, 1910, and 1925. These exhibitions are significant for several reasons. They epitomized the art impulses and tendencies of their periods, and were potent in moulding public taste and in establishing new styles.

The international exhibitions organized by The American Federation of Arts naturally do not compare in size or scope or in the extent of their influence with those just mentioned, but they serve a similar purpose. By reaching thousands of Americans through their display in seven or eight of the most important museums in this country, they will have tremendous appeal. Of this series, the second, illustrating modern rugs and glassware, is now on view in Gallery D 6 of the Museum, where it will be shown through December 1. Each of the Federation's exhibitions is planned to indicate current tendencies and achievements in a particular field of craftsmanship; to present whatever is newest so that it may, if it prove sound and desirable, be well supported by public demand; and to stimulate and encourage designers and manufacturers by giving them better perspective. It is now rather generally conceded that the International Exposition held in Paris in 1925 marked the close of one period and the beginning of a new, and that quite different trends in design have appeared in the succeeding four years. In recognition of these developments, the Federation has wisely tried to show, as far as possible, work expressive of the new tendencies.

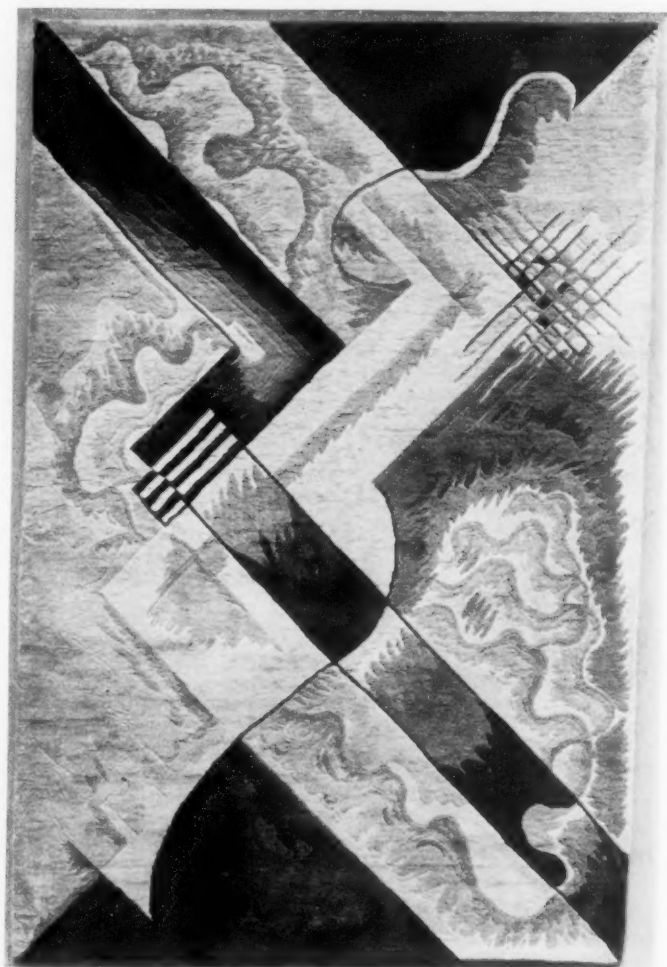
Since the industrial revolution of the early nineteenth century, there have been many people who have inveighed against the machine and many who, on the other hand, have submitted to it entirely. Neither

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attitude is rational. Most of us must depend upon machine-made things. We acknowledge the mechanical ingenuity and proficiency of our age. If most machine products at present are uninspired, at least

movements by illustrating work done under widely different conditions and by demonstrating how individual artists or manufacturers have solved their particular problems.

The comparisons thus offered should



HAND-KNOTTED SAVONNERIE RUG
DESIGNED AND EXECUTED BY H. GALLAND ET CIE

we find in the work of the best designers genuine merit which should give us hope. The solution of our present difficulties seems to lie in making manufacturers appreciate the necessity of employing artists of ability and in encouraging artists to create designs adapted to machine production. The Federation's exhibitions will promote these

prove extremely helpful. For instance, it is interesting to contrast prevailing trends in French and German craftsmanship and to discover the services performed by each. Despite unfavorable conditions, France has continued to support artists who, working individually, produce pieces of unique character. There are many of these artists, like

Décorchemont and Marinot, who, though they can never serve a large public, nevertheless fashion pieces of first rank, such as collectors will treasure highly, and who undoubtedly exert tremendous influence upon less creative artists. It is this quality in the French temperament which has always made France an originator and arbiter of styles. In Germany, poverty has strengthened the natural tendency to be intensely practical and to stress simplicity and utility. Consequently here we find a



SAND-ENGRAVED CRYSTAL GLASS VASE DESIGNED AND EXECUTED BY DAUM FRÈRES

great demand for things of good design, extremely simple in form and decoration, which can be produced in factories in large quantity and sold at small cost. The Federation's present exhibition of modern rugs and glassware illustrates both these extremes and also many intermediate variations.

Before examining the rugs in the exhibition, it is worth while to look back at what has preceded them. Rugs have been about the last detail in interior decoration to conform to the modern trend. The explanation for this conservatism lies not alone in the fact that since rugs, particularly those made by machine, are expensive to produce, the manufacturer is loath to issue new designs unless he is assured of their marketability.

The reason is rather that Oriental carpets had for centuries been imported into Europe in such quantities that they curbed the energy and ingenuity of the European craftsman and at the same time became themselves so definitely a convention that they were considered right in almost any interior.

Rugs of European make have shown an unfortunate tendency toward pictorial realism; the carpets made at the Savonnerie factory in France are a notable instance. A rug is intended to lie on the floor. It should not attempt too realistic a rendering of natural forms nor should its motives appear to stand out in relief. Instead it should be executed in broad masses of color with its elements sufficiently conventionalized to stay in their place and be decorative, not naturalistic. This result is often facilitated by the use of a border of more or less architectural character.

Side by side with carpets which followed the Savonnerie tradition there were made in Europe in the last third of the nineteenth century many others inspired by Oriental models. Through this imitation there arose an interest in the Oriental knotted pile technique, in simple conventionalized patterns, and in the use of a few strong pure colors which rely upon the variations of tone resultant from the use of vegetable dyes to provide charming nuances. If at first the European designer tended to employ violent color contrasts, at least he broke away from the earlier traditions of too subdued coloring and of naturalistic composition.

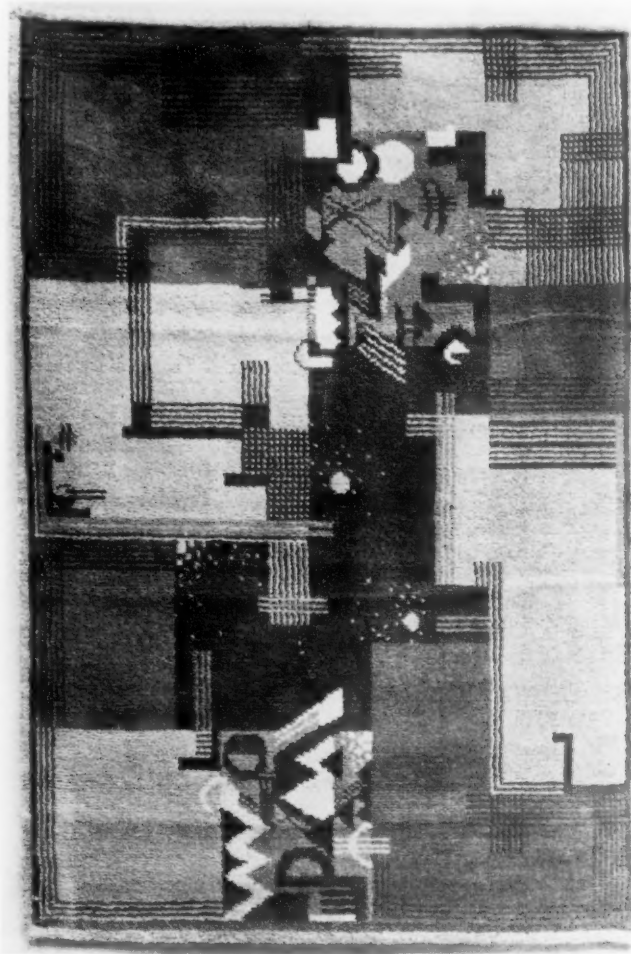
At length when the modern movement had become fully established, it became obvious that rugs must follow the prevailing tendencies and harmonize with other elements in the ensemble. The French have always had a love for floral subjects and have striven to adapt these to the modern mode by making them severely stylized. Other designers prefer geometric patterns while still others turn for inspiration to the rugs of North Africa with their rather somber hues and simple motives. Da Silva Bruhns is an outstanding exponent of this school and demonstrates how well this primitive art can be adapted to produce new and very modern effects. There still remain of course

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many artists who prefer freer and more fanciful renderings but there is even in their work a certain formality and impersonal quality.

The independent artist can afford to

refinement and subtlety are impossible. Because the large machine rug is expensive to produce, yet must be sold at a reasonable figure, the manufacturer must be fairly conservative and cautious, while the limitations



HAND-KNOTTED SMYRNA RUG DESIGNED
BY WILHELM POETTER, EXECUTED BY DEUTSCHE TEXTILE KUNST

break away from tradition, create striking innovations, and thus set the styles which others less daring or ingenious can follow or adapt for general use. Many of the independent artists employ the knotted pile technique, the delicate variations of color tone lending much charm to the finished carpet. In the machine-made rug such

of the machine impose a further restraint. By showing in this exhibition rugs designed and executed by independent artists, and also rugs of modern design produced in quantity, the Federation will give the public an opportunity to become acquainted with the many phases of the new styles and will convince manufacturers that rugs of

modern pattern are increasingly in demand.

Among the rugs shown in the exhibition, there is a pleasant variety of fanciful and geometric, hand-woven and machine-made. Of French designers we have already mentioned Da Silva Bruhns whose three rugs contributed to the exhibition show the influence of North African carpets in their subdued color scheme and simple patterns. At the other extreme are the fantastic designs of Renée Kinsbourg. Intermediate between these two types are such rugs as those by Galland and Evelyn Wyld.

The English have remained the most conservative nation in their attitude toward modern architecture and the tendency thus far has been to redecorate old interiors in modern taste rather than to create entirely new buildings. Often this is accomplished largely by painting modernistic decoration in the free spaces of a room. This tendency finds a reflection in the English rugs. In those by Marion V. Dorn there is a formal rendering of floral forms executed in happy combinations of color. Curtis Moffat composes natural forms into a distinctly modern pattern. The use of severe geometric figures, of superposed masses of color, is well illustrated in two rugs by Edward McKnight Kauffer and in another designed by Chermayeff. Allan Walton offers rugs which with their active patterns and coloring would be most effective in the intimate setting of a small house without too much other decoration.

Rug weaving in Sweden has been one of the most popular handicrafts, followed for generations, especially in rural districts. Many of the native weavers have now been brought together into handicraft societies so that their work is intelligently directed and assured a market. In these more or less isolated communities, where hand weaving is a traditional art, this system seems to be preferable to machine production. Similar conditions exist in other continental countries. In Sweden there is a pronounced tendency to employ the old traditional patterns, but many of the designers are turning to simple geometric schemes which gain much of their charm from their harmonious and warm colorings. Notable examples are the carpets by Elsa Gullberg, Johanna

Brunsson's Vavskola, Märta Maas-Fjettersström, and the Nordiska Kompaniet of Stockholm.

Germany is able to make a most interesting showing of modern rugs, many of which, such as those by Alen Müller and Wilhelm Poetter, are hand-woven. These have unusual and distinctly modern designs and pleasing coloring. Many of the German rugs, however, are machine-made. Their patterns and coloring, if not quite so distinctive as the others, are still definitely modern and their production in quantity proves that in Germany there is extensive demand for inexpensive rugs of this sort.

American rug manufacturers as a group lack assurance and need to be impressed with the necessity of using designs adapted to modern interiors and of employing good creative artists. The rugs in the exhibition show that some manufacturers are gaining confidence and are started in the right direction. Among the more successful may be mentioned those designed by Henry Varnum Poor, and those by Henrietta Reiss and Ruth Reeves, some of them executed by the Bigelow-Hartford Carpet Company, some for W. and J. Sloane.

Modern glass has generally received more publicity than have modern rugs, so that we can afford to give it less detailed consideration here. In the preceding BULLETIN we spoke of its renaissance in the last third of the nineteenth century through the work of such men as Emile Gallé in France and Louis C. Tiffany in America. These men and their successors have taken a deep interest in the technical side of glass making, done extensive research, and evolved many varieties of glass and new decorative treatments. From 1866 on, Salviati at Murano did much to revive a knowledge of the old Venetian processes. Thanks to the labors of all these experimenters, we find today a wide variety in the substance and in the decoration of glass.

The exhibits are so numerous that only a small part can be discussed in detail. Of the Austrian, those which have special appeal are the handsome engraved crystal beaker designed by Jaroslav Horejc and issued by J. and L. Lobmeyr, the vase painted in black and red designed and



PUNCH BOWL, LADLE, AND GLASSES
DESIGNED AND EXECUTED BY RICHARD SÜSSMUTH



MUSICIANS OF BLOWN GLASS DESIGNED AND EXECUTED
BY MAESTRI VETRAI MURANESI CAPPELLIN E CI

executed by Ena Rottenberg (both pieces were illustrated in the October BULLETIN), and the fruit basin designed by Marianne Rath, which has most charming texture and quality.

Baccarat in France has long been famous for its delicate crystal glass, a reputation which it still maintains, as some graceful decanters and glasses in the exhibition show. Other excellent table glass comes from Marcel Goupy, Jean Luce, and René Lalique. Hyalix offers a diverting table decoration representing polar bears and walruses amid ice floes. Highly original pieces come from the hands of Décorchemont, Marinot, and Navarre. Lalique and

work in mosaic is contributed by Puhl and Wagner.

The small group from Holland shows almost no decoration but is of excellent quality and form. So, too, is much of the English glass, especially that by James Powell and Sons and Gordon Russell. An interesting development is the group of architectural panels by Walter Gilbert moulded in glass of an unusually tenuous nature.

Among the most delightful things in the exhibition are the animals from the Barovier and the musicians from the Cappellin workshops in Murano. Elsewhere among the Italian glass we find excellent pieces which carry on the tradition of the old

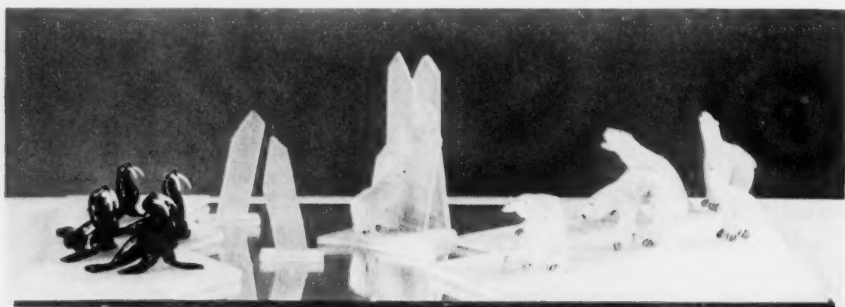


TABLE DECORATION OF MIRROR GLASS AND FROSTED GLASS
DESIGNED AND EXECUTED BY HYALIX

Juliette Talbot prove that jewelry of brilliant color or of subtle appeal may be produced in glass. The influence of contemporary architecture appears on the one hand in a large roundel by Jacques Gruber and on the other in the scent bottles of rectangular form and geometric decoration by Gaston Louis Vuitton and Paul Beau.

Outstanding among the German glass is the work of Wilhelm von Eiff and of Richard Süssmuth. The former has a massive, almost architectural quality, emphasized by deep channeling, while the latter achieves highly original and striking effects by a few simple incised lines. These two artists produce more or less unique pieces, an exception to the general trend in Germany today. Most of the pieces are factory products, simple, practical, and inexpensive. Pleasing

Venetian factories. Many of these pieces were designed by Napoleone Martinuzzi and executed by Venini.

Most of the Swedish glass is factory-made and reflects great credit upon its designers and those responsible for its technical merits. A set of banquet table pieces by Simon Gate illustrates the more highly decorative wares but most of the pieces show how the genius of Gate, Edvard Hald, and other designers can give distinction to simple and relatively inexpensive useful wares.

In the American section the more notable exhibits are those from the Corning factory. These give evidence that the American manufacturer is endeavoring to combine with his splendid equipment and technical skill the inspired coöperation of the artist.

C. LOUISE AVERY.

LATE EIGHTEENTH-CENTURY
ENGLISH FURNITURE

RECENT ACCESSIONS

The Adam, Hepplewhite, and Sheraton styles have never been adequately represented in the Museum's collection of English decorative arts. It is, therefore, with this deficiency in mind that a considerable number of acquisitions in this field have

and contours of obviously French inspiration. The gilt-bronze corner-ornaments still further reflect the Gallic taste and, indeed, are of sufficiently fine execution to cause one to wonder whether they may not have been, as was sometimes the case, imported from France. On the front and sides the decorative inlay consists of laurel swags and bunches of musical trophies suspended by knots of ribbon and paterae. The top is



FIG. 1. COMMODOE "IN THE FRENCH TASTE"

been recently made. To accommodate these new accessions Gallery J 11 has been rearranged and now offers, it is believed, a much more comprehensive opportunity than was heretofore possible for the study of the last third of the eighteenth century in England. The present article will concern itself with the newly acquired furniture. An account of the objects in stone, metal, and glass will appear in the January, 1930, BULLETIN.

Let us, first of all, consider that furniture which in eighteenth-century terminology may be described as "in the French taste." In this category belong a commode (fig. 1) and a lady's writing-table (fig. 2). The commode has a serpentine front and sides,

inlaid with foliate scrolls and sprays of flowers and has a border of unrolled ribbon. The carcass of the commode is of San Domingo mahogany. West Indian satinwood, cut in such a way as to emphasize the grain to an unusual degree, is employed for the principal veneer, and on the vertical surfaces is bordered with a wide margin of Brazilian rosewood. Holly, purple-heart, and boxwood are used in the inlay. The commode came from the collection of the late Viscount Leverhulme. A very similar commode, undeniably from the same hand as ours, was formerly in the Mulliner Collection.¹ Both date about 1765-70.

¹ cf. H. H. Mulliner, *The Decorative Arts in England*, figs. 50 and 51.

The lady's writing-table (*bouheur du jour*) is an outstanding instance of the diminutive delicacy and grace so requisite to the intimate atmosphere of the boudoir. As in the case of the commode, both the idea and the structural forms were borrowed from French furniture of a slightly earlier date,² but despite this legitimate element of plagiarism the writing-table presents a peculiarly English appearance. The principal



FIG. 2. WRITING-TABLE "IN THE FRENCH TASTE"

panels are veneered with harewood³ banded with ebony and bordered with a variety of satiné which also extends down the outside of the legs. The inlaid decoration, consisting of laurel swags, paterae, ewers, musical trophies, and sprays of foliage, is carried out in boxwood, rosewood, and purple-heart. Mahogany is used for certain of the mouldings and in the drawers concealed behind the doors of the superstructure. The mellowness of these various woods combines with the sensitivity of the design to produce an object of extraordinary charm, and one which could well stand juxtaposition with

² The date of the writing-table is about 1770-80.

³ Also used on the inside of the legs.

similar examples of French furniture. The writing-table was formerly in the collection of the Countess Craven.

So much for those objects conforming to the English conception of the "French taste." We shall next look at that group which exhibits the neo-classic characteristics associated with the influence of the designs of the brothers Adam. To this group belong a commode, a side-table, a mirror, and two pedestals. The commode (fig. 3) is of simple rectangular form and was made about 1770-80. Its frieze is occupied by a single large drawer veneered with harewood and devoid of ornamentation. The two doors of the front are enriched by circular medallions inlaid with covered urns standing on tazze. The treatment of the end panels simulates the front, except that here the fields of the medallions are left plain. Harewood is used within the circles as a background for the inlay of sycamore. The surrounding spandrel-like surfaces are of East Indian satinwood and are bordered with pheasant-wood. The corners of the commode are emphasized by semi-engaged satinwood balusters, fluted and carved with acanthus and water leaves. The legs also are of baluster form. An oval medallion of thuya-wood furnishes the central motive of the top, which is further enriched by rosettes, leaf motives, and paterae.

The side-table (fig. 5) is historically the most interesting of the new accessions. It was made about 1784 to the order of George IV (then Prince of Wales) for Carlton House, his new London residence. On the back is stamped G IV R and the number 54. At a later date the table was removed to the Royal Pavilion at Brighton, where it remained until some seventy-five years ago. It is one of a pair, of which the other is now in the Victoria and Albert Museum. On a basis of comparison with furniture known to have been designed by him, it has been suggested that Sir William Chambers may have been the designer. As yet, however, the evidence seems hardly conclusive enough to justify an unqualified attribution. In fact the character of the table would lead one almost sooner to suspect that the design may have been produced by some one of the numerous Italian artists

who were at that time resident in England.

The table is semi-oval in plan and is constructed of pine, coated with gesso and gilded. The frieze is decorated with a strap-work of connected squares inclosing moulded paterae, the interstices filled with small acanthus motives; it breaks forward over the legs where it is fluted for contrast. Directly beneath the frieze on the sides are panels carved with crossed laurel branches and given the aspect of drawers by means

The subject of the central medallion is the meeting (under the auspices of Venus) of Dionysus and the abandoned Ariadne at Naxos, where he married her, promising to raise her among the immortals and to set among the stars the crown he had given her at their marriage. That on the right shows Victory crowning a warrior, whereas on the left Fortune, with cornucopia and rudder, and Peace, holding a lily, stand on either side of a small altar. The frames of



FIG. 3. COMMODOE SHOWING ADAM INFLUENCE

of gilt-bronze drawer-pulls. The panel is omitted between the front legs, thereby achieving an unusual knee-hole effect. In this panel-zone the legs are square in section and are carved with urns of classical inspiration, festooned with drapery. The legs proper, of baluster form, are enriched at the bottom by fluting and at the top by a circlet of laurel leaves and swags of drapery. The top of the table (fig. 4) is beautifully painted and its edge protected by a finely chiseled gilt-bronze moulding. The painted decoration depicts classical scenes in medallion form and is carried out in rich tones of yellow, white, blue, gray, black, and red.⁴

⁴The background of the medallions is porphyry red, that of the entire table-top yellow. The details (figure subjects and ornament) are

the medallions and the field of the top and its border are all profusely decorated in an able fashion with favorite motives from the neo-classic vocabulary. The painting is representative of the best of its type and fills a conspicuous void in our collection.

There remain in the neo-classic style a pair of pedestals (acc. nos. 20.126.1, 2) and a mirror (acc. no. 20.123) to be considered. The pedestals are made of pine and show traces of having been originally painted.

painted in a warm yellow-gray with white highlights, except for the anthemion and acanthus motives of the border and the laurel branches encircling the oval medallions, which are a greenish blue. The narrow bands of husks framing the border have a black ground edged on each side with a bright warm red, a note which occurs also in the berries of the laurel branches.

The carved ornament was very likely gilded, although all signs of the gilt have disappeared in the cleaning. Heavy mouldings enriched by classical motives terminate the pedestals at top and bottom. The fronts are

Its cresting embodies an exceedingly formal arrangement of foliate scrolls and palmettes. Drapery in close folds clings to the top of the sides of the narrow frame, and crossed palm branches form a finial decora-

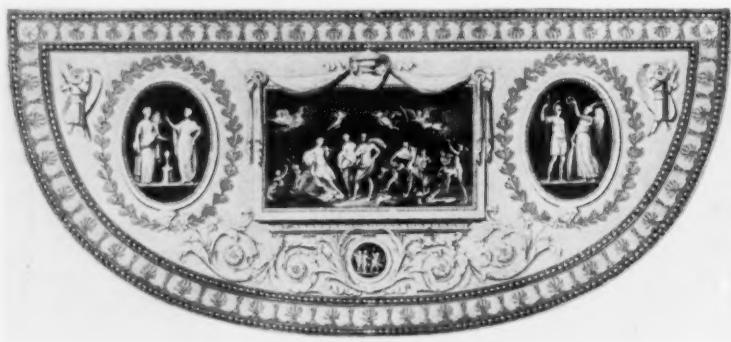


FIG. 4. PAINTED DECORATION ON TOP OF SIDE-TABLE

designed to suggest terms, their upper portions decorated with rams' heads and swags of drapery from which hang trophies, composed of shields, crossed trumpets, and

tion at the bottom. The glass is subdivided by a beaded moulding giving the effect of a paneled border.

The Hepplewhite style is represented



FIG. 5. SIDE-TABLE MADE FOR CARLTON HOUSE

sheets of music. The pedestals were doubtless intended to support candelabra or busts; they date about 1770.

The mirror (about 1770-80), a simple Adam type,⁵ is of pine, carved and gilded.

among the new accessions by a settee and five chairs. The settee (fig. 6) dates about

⁵ Similar mirrors, reflecting strong Adam influence, are found in Hepplewhite's Cabinet-maker and Upholsterer's Guide, plates 116 and 118.

1785 and is of the triple shield-back type with square tapering legs which retain their original castors. An exceptionally fine example, it was formerly the property of Lord Leigh and came from Stoneleigh

in a plain gray-green taffeta.

The shield-back, which Hepplewhite did so much to popularize, is further illustrated in a pair of armchairs (acc. nos. 29.118.1, 2) and a side-chair (acc. no. 29.117), all of ma-



FIG. 6. SETTEE IN THE HEPPLEWHITE STYLE

Abbey, Warwickshire. The West Indian satinwood has a lustrous golden tone and affords a warm and agreeable background for the painted decoration in which

hogany. The armchairs are said to have come out of Ireland but this should not be taken as conclusive proof of their Irish origin, it being an established fact that

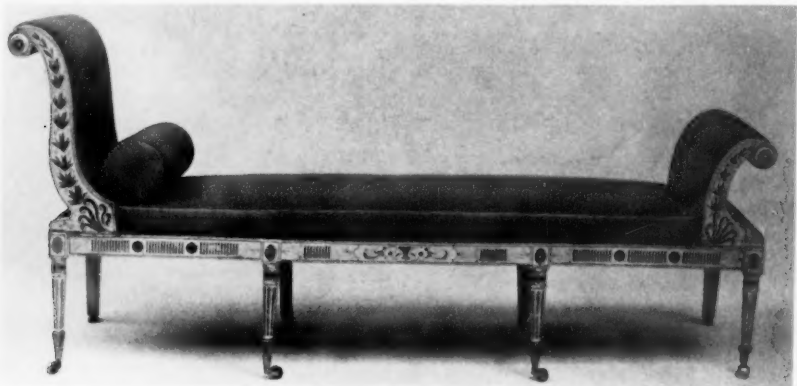


FIG. 7. DAY-BED REMINISCENT OF CLASSICAL PROTOTYPES

the feathers of the peacock and the Argus-pheasant form the principal motives. Swags of drapery and acanthus leaves complete the decoration. The caned seat is hidden by a modern squab-cushion covered

much of the finer furniture used in Ireland was made in England. The shamrock in the cresting, however, is not a usual motive and would suggest that, whatever the country of their origin, the chairs were commissioned

by an Irish client. They date about 1780-1785. The side-chair is a straightforward Hepplewhite model with a back resembling one illustrated on plate 9 of *The Cabinet-maker and Upholsterer's Guide*. Its mouldings and carved ornament are well felt and restrained. The fan motive at the base of the splat, the swags of drapery, and the water leaves are all indicative of the pervasive influence of the brothers Adam.

Both the remaining Hepplewhite chairs have oval backs and both are made of mahogany. Otherwise, however, they differ considerably. The back of one (fig. 8) has three fluted slats punctuated midway with well-carved oval paterae, which are repeated at the top of the front legs. The same beaded moulding has been used on the frame of the back, the arm-supports, and front legs, thereby lending a certain unity to the design as a whole. The chair exemplifies one of the most satisfactory and attractive of the English models produced around 1780 and one from which contemporary designers may well draw inspiration. The seat is covered in old needlepoint with naturalistic roses and lilies worked in shades of white, gray, yellow, and green on a bright red ground. The other oval-back chair (acc. no. 29.119.5) is a good example, although less fine than the preceding one. It has a single tripartite splat, the outer members composed of simple scrolls, the central part carved with acanthus leaves, husks, guilloches, flutes, and other classical motives. The arm-supports are of the French *contourné* type, whereas the front legs are contrastingly rec-

tilinear and are carved with reeded flutes.

Two pairs of armchairs and a pair of side-chairs are illustrative of Sheraton influence; all date about 1790-95. Of the armchairs one pair (acc. nos. 29.118.4, 5) is of mahogany and has been re-upholstered in black hair-cloth. The backs are finely designed and delicately carved. An unusual feature is the way in which the two outer members

of the splat are continued above the top-rail to form an arched cresting. Although not identical with anything in *The Cabinet-maker and Upholsterer's Drawing Book*, the chairs are, nevertheless, thoroughly in the Sheraton spirit. The other pair of armchairs (acc. nos. 29.122.1, 2) is of beechwood covered entirely with painted decoration. The backs consist of slender colonnades, the columns forming the posts being of greater girth than those which serve as slats. The arm-supports are baluster-shaped and the front legs are circular in section and tapering. Modern squab-cush-



FIG. 8. OVAL-BACK SIDE-CHAIR

ions cover the caned seats. The chairs are painted an olive green, banded with black, brown, and red, and relieved at various axial points with panels of flowers, trophies, and paterae on a *café au lait* ground. Sprays of roses complete the painted ornament.

Especially important are the two painted satinwood side-chairs (fig. 9), which, following the terminology used by Sheraton, may be described as "drawing room chairs." They are a variant of the type illustrated on plate 34 of *The Cabinet-maker and Upholsterer's Drawing Book*. The posts of the back are

* Illustrated in Cescinsky, *English Furniture of the Eighteenth Century*, vol. III, fig. 260.

slender bulbous colonnettes, the necks and the bases of the shafts painted with water leaves in green and red. The posts are surmounted by circular plinths and turned finials, the former serving to receive the tenons of the upward-curving top-rail, of which the central motive is a rectangular panel, charmingly painted with flowers in shades of green, red, and yellow on an olive green ground. The three members of the splat are festooned with rich green drapery fastened with cabochons; the central member is emphasized at the top by three ostrich plumes (the so-called Prince of Wales's feathers) and at the middle by a yellow fan motive having a pink rosette in its center. The seat is oval with the shorter axis running from back to front. Its rail is decorated with naturalistically painted sprays of rosebuds twined with green ribbon. The circular tapering legs are delicately moulded at top and bottom and painted with a trellis pattern of green leaves and yellow roses. These chairs are very fine examples of a type hitherto unrepresented in our collection.

We have now accounted for all but one of the new accessions to be considered in this article. A painted sycamore day-bed (fig. 7), dating about 1800, completes the list. Although in no sense archaeologically exact, the design of the day-bed was, nevertheless, obviously inspired by Roman couches of the early Imperial period.⁷ Especially reminiscent of these classical prototypes is the way in which the head- and foot-rests have

⁷ cf. Richter, *Ancient Furniture*, plates 308-311.

been given the appearance of separate members resting on rather than growing out of the couch proper. The day-bed was clearly intended to stand against a wall, possibly in a niche, as the back has none of the intriguing painted ornament which characterizes the front and ends. Of that tendency in English and likewise in continental furniture to become more archaeolog-

ical as the eighteenth century drew to a close, the day-bed is an excellent example. Its greatest charm, however, lies in its color. On a shell pink ground are painted flutes and paterae in shades of terracotta red. Other paterae and the various foliate motives are yellow-green. Occasional notes of ivory white and of cerulean blue complete the color scheme. The day-bed has a caned seat and has been reupholstered in gray-green taffeta.

PRESTON REMINGTON.



FIG. 9. SIDE-CHAIR SHOWING SHERATON INFLUENCE

A GREEK LIMESTONE RELIEF —A RECENT ACQUISITION

Original examples of Greek sculpture—the most desirable of all classical acquisitions—are becoming increasingly difficult to secure. The recent purchase, therefore, of another Greek relief of high artistic quality and fair preservation is a matter for congratulation.¹

The relief is of limestone, 23 inches (58.5 cm.) high, broken on both sides, so that its original length is not known. Probably little is missing on the right side, whereas on the

¹ Placed this month in the Room of Recent Accessions; later to be exhibited in the Sixth Classical Room.

left it extended considerably, perhaps as much again as the preserved portion.

A youth and a woman stand by an altar, evidently mourning the death of a kinsman; for their bowed heads, drooping mouths, and knitted brows betoken grief. The youth has a sword in one hand (he holds it by the sheath) and a helmet hangs on his back over his mantle. On the background are suspended a cuirass, a helmet (over a knotted scarf), and a sword, the insignia of the warrior who died—probably the father, or the husband and father, of the mourners. Perhaps he himself was represented to the left of the altar, on the missing part of the relief, receiving the offerings of his dear ones; or there may have been other mourners. The woman is presumably pouring a libation out of a phiale with her right hand (now missing); the jug with which she filled the bowl is standing at her side.

It is a simple scene, typically Greek in its restraint, making its appeal not so much by its display of emotion as by its quiet beauty and harmonious composition. The figure of the youth, seen in three-quarters view, is particularly fine. The pose has a grand sweep to it and the nude body with its flowing contours stands out effectively against the vertical folds of the mantle behind it and the rich draperies of the woman. Though the figures are only about 22 inches (55.9 cm.) high, they give the impression of life-size sculptures, especially as the relief is high (about 31½ inches [8 cm.]), the nearer portions being worked in full round.

The material of the relief is not the beautiful white marble prevalent in Greece, but a soft white limestone, which has weathered to a yellowish tone. It was originally covered with stucco and painted, and must therefore have presented a very different appearance from that produced by the present rough, potted surface. Such harsh features as the lack of differentiation in the twisted left foot of the woman are probably due to the absence of this original outer coating. Some of the missing portions of the figures, for instance the left shoulder of the youth, have had to be roughly reconstructed and appear at a slightly lower level than that of the ancient parts. What looks like a knife in the woman's left hand is

merely part of the drapery broken in this rather misleading manner.

The relief is said to have been found at Taranto, on the site of the ancient Tarentum, doubtless a correct statement, for the material is the local limestone of that region, generally referred to as Lecce stone. The provenance throws further light on the purpose of our slab, for it connects it with a whole series of such reliefs, found in the ancient cemeteries of Tarentum² and Lecce,³ some actually in situ as parts of the funerary chambers which they decorated. The subjects are not always directly funereal; there are various combat scenes, sometimes of mythological import (Herakles and the Amazons), occasionally a myth of the underworld (Danaides). Most of these reliefs are in the Museum of Taranto, a few at Lecce; some have found their way outside of Italy (Munich, Berlin, The Hague, Budapest, Baltimore). Our newly acquired example is probably the finest and most impressive of those hitherto discovered, for not only is it the largest in scale (the figures are at least twice the height of those in other specimens), but it is the most closely allied to monumental sculpture. Indeed our two figures bear a strong similarity to the famous group of the Hermes and "Alkestis" on the drum from Ephesos in the British Museum. Not only the attitudes of the figures but the modeling of the nude male body (with its soft transitions and yet strongly marked iliac crest) and the rendering of the draperies (with the stylized zigzag folds and the naturalistic denseness and multitudinous folds of the woman's garments) are strikingly similar. We may note also the heavy fold falling from the knee of the woman's flexed leg, with a deep channel beside it, a fourth-century characteristic which appears in another draped figure of the Ephesos drum. This comparison helps us definitely to date our relief; for the Ephesos

² A number are listed and illustrated by Caianiello, *Studi sull' arte tarantina*, in *Museion*, vol. I, 1923, pp. 58 ff., 197 ff., pls. I-IV; see also Lunsingh Scheurleer, *Archäologischer Anzeiger*, vol. XXXVII, 1922, pp. 210 ff., fig. 7, and Hekler, *Oesterreichische Jahreshefte*, vol. XVIII, 1915, pp. 94 ff., pl. II.

³ Bordinelli, *Un Ipogeo sepolcrale a Lecce con fregi scolpiti*, in *Ausonia*, vol. VIII, 1913, pp. 7 ff., pl. I.

temple is placed by external evidence in the third quarter of the fourth century (it was begun after 356 B.C. and was not complete in 334). So we may date our group as belonging to about the same period.

One more comparison is helpful for the understanding of our relief—that with the South Italian vases of this period.⁴ Here we

and armor in the background.⁵ There are other, subordinate figures, but what interests us especially is the names which have been added—Orestes for the youth, Elektra for the girl, and Agamemnon on the shaft. Is the subject of our relief also Orestes and Elektra at the tomb of their father Agamemnon? Perhaps, but as our relief is not



GREEK LIMESTONE RELIEF, IV CENTURY B.C.

have similar funerary scenes with mourners at the tomb of the departed, the tomb is sometimes indicated by an altar (more usually by a stele or shrine), armor occasionally hangs against the background, and the pilos form of helmet is that in regular use. And among these paintings we may select for special mention one with a youth standing by a tomb, a woman sitting on the step, a helmet placed on top of the stele,

⁴ Pagenstecher, *Unteritalische Grabdenkmäler*, pls. III ff.

⁵ *op. cit.*, pl. VIII, a; in Naples.

complete and there are no inscriptions, we cannot be sure. But even if our figures were intended to represent these illustrious personages, they would be merely symbolic of more ordinary mortals. A youth and a maiden who had lost their father might connect their grief with a famous incident and thus find comfort in a great precedent. Such reference to a historic prototype for an individual experience is in line with Greek practice both in art and in literature.

Our limestone relief, then, probably once decorated an important grave chamber of

the fourth century B.C. in Tarentum, the Greek city of Taras. It makes vivid for us once more the great rôle that Taras played in antiquity. As the only good harbor on the southern coast of southern Italy which teemed with Greek cities—Metapontum, Herakleia, Siris, Sybaris, Kroton, Lokroi, Rhegion—it naturally became an important center. Its wealth is reflected not only in such limestone sculptures as our relief,

but in the famous Tarentine terracottas and a rich coinage. And at this very period—the fourth century—Taras was especially prosperous; for after the Peloponnesian war Greece proper no longer overshadowed her western colonies, while Rome had not yet stretched out her all-conquering arm to despoil and destroy this radiant portion of Greek civilization.

GISELA M. A. RICHTER.

ACCESSIONS AND NOTES

AN ADDITION TO THE STAFF. John G. Phillips, Jr., has been appointed an Assistant in the Department of Decorative Arts and will work in the textile collection.

THE EGYPTIAN EXPEDITION. Section II of this issue of the BULLETIN contains the report of the Egyptian Expedition for the season of 1928-29, in two parts: The Museum's Excavations at Thebes, by Herbert E. Winlock, and The Graphic Work of the Expedition, by N. de Garis Davies, with numerous illustrations.¹

TALKS ON THE EXHIBITION OF CONTEMPORARY GLASS AND RUGS. Arrangements have been made by the American Federation of Arts for talks on the International Exhibition of Contemporary Glass and Rugs to be given by Miss Ellen Thayer in Gallery D 6, on November 19, 21, and 26, at 4 p.m.

GIFTS AND BEQUESTS OF MONEY. At the last meeting of the Board of Trustees, the following gifts and bequests were reported and gratefully acknowledged: from Edward S. Harkness, the gift of \$100,000; from Mr. and Mrs. Robert W. de Forest, the gift of \$10,000; from Mr. and Mrs. Alexander McM. Welch, the gift of \$5,000; from V. Everit Macy, the gift of \$5,000; by bequest from Fannie A. Jackson, \$10,000, in memory of her father, Thomas R. Jackson; by bequest from William Kreter, \$100.

¹ Price, 50 cents.

CREDIT FOR LECTURE COURSES. The Museum has been notified that all of its courses for adults listed in the lecture folder under Courses for Public School Teachers and Classes will be recognized by the Board of Education of the City of New York as counting toward the recommendation for salary increase of teachers in the public schools.

MEMBERSHIP. The Trustees acknowledge with grateful appreciation the generosity of the Members and friends of the Museum who have evidenced their interest in its welfare by their contributions. In recognition of these gifts, the Board of Trustees at a meeting held October 21, 1929, declared Phineas W. Hudson and Caroline B. Sellev BENEFACTORS, and elected Mary Alice Dyckman Dean to the same rank, and the following to the classes to which their gifts entitle them: FELLOW IN PERPETUITY, Harriet M. Dean; HONORARY FELLOW FOR LIFE, Horace Havemeyer; FELLOWS FOR LIFE, Frederick Strauss, Alexander McMillan Welch, Fannie F. Welch; FELLOWSHIP MEMBER, Miss Julia J. Pierrepont; SUSTAINING MEMBERS, Mrs. Elliot C. Bacon, S. J. Baumann, Mrs. Gerald F. Beal, Fabian M. Crystal, Mrs. E. Gunton Douglas, Philip D. Kerrison, Mrs. Edward C. Molina, Miss Anna J. Pierrepont, Mrs. R. Burnside Potter, Mrs. Harmon P. Read, Donald F. Tripp, Laurence J. Ullman. ANNUAL MEMBERS were elected to the number of 547.

ATTENDANCE FIGURES. On Wednesday, October 9, the attendance at the main building of the Museum for the year 1929 passed the million mark. In 1928 this point was reached on October 25.

The attendance for the first nine months of 1929 was 970,964 at the main building; 32,714 at The Cloisters—an average monthly attendance of 107,885 for the main building and 3,635 for The Cloisters.

BROADCAST TALKS BY THE DIRECTOR OF EDUCATIONAL WORK. A series of radio talks will be given by Huger Elliott at 12:10 over station WOR on the first and third Saturdays of each month. Two of these have already taken place: *A Visit to The Cloisters*, on October 19, and *The Forthcoming Exhibition of Glassware*, on November 2. The topics for the remainder of the year are as follows:

November	16	How to Enjoy the Museum
December	7	A Colonial Silversmith
	21	Greek Art
January	4	Egyptian Tomb Paintings
	18	Hat-shepsūt, Ruler of Egypt
February	1	Roman Paintings
	15	How the Chinese Painter Looked at Nature
March	1	The Current Exhibition
	15	The American Wing
April	5	The Altman Collection
May	3	The Cellini Cup
	17	Early American Furniture

On October 24 Mr. Elliott gave for the City Recreation Committee over station WNYC a talk on Recreation in a Museum of Art.

LABELS AND PHOTOGRAPHS IN THE CAST GALLERIES. The labels of the casts of Greek and Roman sculpture in Galleries B 33-42 have been revised, and new printed labels in secure mounts have taken the place of the former typewritten ones so often carried off by the public. In the second archaic room (B 34) a case of photographs of related material has been added. For instance, there are views of the seated figures from Didyma on the sacred way before their removal; of the "Harpy Tomb" as discovered, mounted on a high base; of the reconstruction of the Nike from Delos; of archaic

"Apollos" and Maidens and of the portions of the Siphnian frieze and others not shown among our casts. There are also photographs of famous sites like Delphi from which so much archaic sculpture has been derived, and of important early monuments, like the Korfu pediment, not represented in our collection. In other words, this material is intended to supplement the necessarily limited showing of archaic sculpture in these galleries and to facilitate and perhaps vivify its study. Similar illustrative photographs will be added to the other cast galleries.

G. M. A. R.

THE FIRST ANNUAL PISTOL COMPETITION, arranged by Charles B. Burns, Captain of Attendants, which took place on October 17 before an interested group of Museum attendants, staff members, officials and trustees, and representatives of the city police force, is significant as evidencing a gratifying esprit de corps among the men who protect the property of the Museum. After a demonstration in shooting at a target by Sergeant Evans, a pistol instructor of the New York City Police College, picked teams of five men each, representing the attendants (daytime guards) and the night guards, competed. Messrs. Lepine, Coman, O'Toole, Mott, and Caron for the attendants won a score of 444 out of a possible 500 points; Messrs. King, Sheehan, Conlin, Mugan, and Kearney for the night guards gained 420 points.

The Director in a speech of appreciation awarded the trophy, a silver cup presented by the Secretary of the Museum, to the team of attendants, a silver medal to each member of the winning team, and a bronze medal to each of the night guards participating. Captain Burns accepted the award for the men.

TWELFTH INTERNATIONAL CONGRESS OF THE HISTORY OF ART. The next International Congress of the History of Art, following the congress at Rome in 1912 and at Paris in 1921, will be held in Brussels in 1930. It will be devoted especially to mediæval and modern art. The organizing committee has its headquarters at the Musées Royaux des Beaux-Arts de Belgique, 9 rue

du Musée, Brussels. All requests for information may be addressed there from now on.

CHRISTMAS SHOPPING AT THE MUSEUM. Do your Christmas shopping early! But if that hasn't been possible, or if you have failed to find a gift for the friend who "has everything," if you have sought in vain for cards worthy to carry your Christmas messages, and if you are growing tired of the rush and bustle of holiday preparations, why not come and see what there is for Christmas at the Museum Information Desk?

Here you will find a variety of gifts. There are books on many subjects, distinguished in typography and attractively bound, subscriptions to the *BULLETIN* and *The Children's Bulletin*, and a Calendar for 1930 with a picture for every month. Perhaps you will choose one of the portfolios of Metropolitan Museum Colorprints, or a single print for framing. Other reproductions include Michelangelo's drawing of the Libyan Sibyl, prints from Dürer's own woodblocks, and photographs of every object belonging to the Museum. Some of the casts make pleasing gifts—plaques from ivory caskets, Arretine bowls, or Egyptian sculptures.

The Christmas cards are ready also—six new subjects from the print collection, with envelopes to match, as well as many postcards in line, halftone, and color.

These and many other things are waiting for Christmas shoppers at the Museum. For those who wish to order by mail, a little pamphlet listing the gifts will be sent on request.

PUBLICATION NOTES. Metropolitan Museum Studies enters its second year with the first part of volume II, to be published about November 25. Copies of both parts of the first volume are still available for

subscribers who wish to have a complete file of this publication.

Writing in *The Burlington Magazine* for September under the title, *Art in America—The Metropolitan and Questions of Museum Policy*, Ella S. Siple comments as follows on two of the periodicals published by the Museum:

"This year marks a forward step in publications. Volume I, Parts I and II, of *Metropolitan Museum Studies*, has appeared, opening the way for more complete and more scholarly discussions by members of the staff. The *Bulletin*, freed of the necessity of publishing long articles, has taken on a greater news interest. Meanwhile, these volumes preserve the excellent typography which one associates with the *Metropolitan*."

Christmas Suggestions, the little pamphlet which lists holiday gifts on sale at the Museum, is now being distributed from the Information Desk and by mail. A copy of this booklet will be sent to anyone who wishes it.

The Metropolitan Museum Colorprints so far published comprise eight series, and it is perhaps not inappropriate at this season, when thoughts begin to turn to Christmas, to remind readers of the *BULLETIN* that the Colorprints are now on view at the Information Desk. A pamphlet listing the subject and size of each print and containing an order blank for the convenience of those who wish to secure them by mail is also ready for distribution.

The *Guide to The Cloisters* has just been published in a revised edition. Among the publications now in preparation is a revision of the *Catalogue of Paintings*, of which the last edition appeared in 1926.

To the books of other publishers on sale at the Information Desk of the Museum, there has recently been added *A Voyage to Treasureland*, by Anna Curtis Chandler, published by Harper and Brothers.

LIST OF ACCESSIONS AND LOANS

SEPTEMBER 6 TO OCTOBER 5, 1929

ANTIQUITIES—CLASSICAL

Bronze group from a candelabrum: youth and girl advancing; fragmentary terracotta vase, Hellenistic period.*

Purchase.

ANTIQUITIES—EGYPTIAN

Kneeling granite statue of Hat-shepsüt; seated limestone statue of Hat-shepsüt; seated granite statue of Hat-shepsüt.—from Thebes, XVIII dyn. (Third Egyptian Room).

Excavations of the Museum's Egyptian Expedition.

Wooden and bronze axes (4), bronze axe blade, and bronze lance heads (2), from Tüneh, XI-XII dyn.; mirror, bronze, blue marble, and black stone, XII dyn.; lid of a vase, green schist, XII dyn.; statuette of the god Bes, bronze, inlaid with gold and silver, XXVI dyn.; sculptor's model of a capital, terracotta, Saïte-Ptolemaic period; vase, breccia, Pre-dynastic period; knobs (2) from coffin lids, painted wood, XII dyn.; cippus of Horus, black steatite, from the Delta, Ptolemaic period; jug, pottery painted to imitate stone, from Kurneh, XVIII dyn.; game balls (2), rawhide stuffed with chaff, from Kurneh, probably XVIII dyn.; statuette of a scribe, black granite, from Kurneh, XIX-XX dyn.; stela of Pa-nekht-opet, limestone, from Kurneh, XX dyn.; models (38) of food offerings from a foundation deposit, faience, from a site in Upper Egypt, XIX-XX dyn.; ostraca (4), limestone, probably from Deir el Medineh, XX dyn. (Third Egyptian Room).

Purchase.

Fragments of faience tiles, from Antir in the Delta, XIX dyn. (reign of Ramesses II)*; arch, limestone, A.D. V-VI cent.; curtain, tapestry-woven wool, from Toronka near Assiut, A.D. VI-VII cent. (Third Egyptian Room).

Gift of Edward S. Harkness.

Objects (6) from the excavations of the Egypt Exploration Society at Tell el Amarna, 1928-1929; pilgrim bottle and jar with cover, pottery; strings (3) of faience beads, and faience pendant—all XVIII dynasty (Third Egyptian Room).

Gift of Egypt Exploration Society, through the generosity of Mrs. John Hubbard.

* Not yet placed on exhibition.

ARCHITECTURE

Mantelpiece, white marble, Pergolesi-Adam style, English, abt. 1770-1775 (Wing J, Room 11).

Purchase.

CERAMICS

Tiles (4), lustred, Hispano-Moresque (?), abt. XIII cent.†; bowl and vases (3), faience, by Decoeur; vase, by Simmen,—French, contemporary; vases (3), glazed pottery, from the Manufactory of Bing and Gröndahl; statuette, faience, Water Buffalo, by Knud Kyhn, Royal Manufactory of Copenhagen; vase, faience, Moses, by Jais Nielsen, Royal Manufactory of Copenhagen; statuette, faience, Javanese Girl, by Malinowsky, Royal Manufactory of Copenhagen,—Danish, contemporary; bowl, earthenware, by Dorothea Warren O'Hara; plate, earthenware, by Henry Varnum Poor; vase and jar, porcelain, by Adelaide Alsop Robineau; figure of a duck, earthenware, by Carl Walters,—American, contemporary (Wing J, Room 8).

Purchase.

GLASS (OBJECTS IN)

Chandelier, cut glass, abt. 1787; pair of candelabra, abt. 1780-1790,—Irish (Wing J, Room 11); vase, by Navarre, French, contemporary (Wing J, Room 8).

Purchase.

METALWORK

Candlesticks (4), silver, maker, John Carter, London; grate, tutenag with cast-iron fireback, and fender, Adam style; fire shovel, tongs, and poker, abt. 1780,—English (Wing J, Room 11).

Purchase.

PRINTS, ILLUSTRATED BOOKS, ETC.—DEPARTMENT OF PRINTS

Books (13), ornament (8 single sheets).

Purchase.

SCULPTURE

Statuette, gray marble, Hen, by Ed. M. Sandoz, French, contemporary (Wing J, Room 8).

Purchase.

† Recent Accessions Room (Floor I, Room 8).

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

TEXTILES

Cover, blue silk, European, XVIII cent.*

Purchase.

WOODWORK AND FURNITURE

Pedestals (2), carved pine, Adam style, abt. 1770; upright mirror, carved and gilded wood, Adam style, abt. 1770-1780; armchairs (2), painted wood, Sheraton style, abt. 1795; commode, marquetry wood, abt. 1765-1770; armchairs (2), mahogany, Hepplewhite style, abt. 1780; side-chairs (2), painted satinwood, Sheraton style, abt. 1795; commode, satinwood, etc., abt. 1780; side-table, gilded and painted wood, abt. 1784; armchairs (2), mahogany, Hepplewhite style, abt. 1790; armchairs (2), mahogany, Sheraton style, 1790-1795; side-chair, mahogany, Hepplewhite style, abt. 1780-1790; *bonheur du jour* (lady's desk), satinwood, French

style, abt. 1780; settee, painted satinwood, Hepplewhite style abt. 1785; day-bed, painted wood, abt. 1790-1800,—English (Wing J, Room 11).

Purchase.

CERAMICS

Posset-pot, glazed pottery, English (Staffordshire), dated 1710 (Wing K, Room 28).

Lent by Mrs. Francis P. Garvan.

TEXTILES

Embroidered hanging, Thibetan, Ming dyn. (1365-1644).*

Lent by Mr. and Mrs. Owen Lattimore.

* Not yet placed on exhibition.

CALENDAR OF LECTURES

FREE LECTURES

NOVEMBER 18-DECEMBER 15, 1929

NOVEMBER	HOOR
18 The Morgan Collection: Art of the XV Century (For Members). Mabel H. Duncan.....	11:00
23 Limoges Enamels (For the Deaf and the Deafened). Jane B. Walker.....	3:00
23 Greek Prehistoric Art. Carl W. Blegen.....	4:00
24 Furniture: as Merchandise and as a Work of Art (Arthur Gillender Lecture). D. S. O'Meara.....	4:00
25 The Morgan Collection: Art of the XVIII Century (For Members). Mabel H. Duncan..	11:00
25 Southern Italian Art and Culture in the Light of the Most Recent Archaeological Researches. Vittorio Macchioro.....	4:00
30 Romance and Ivory Caskets. Roger S. Loomis.....	4:00
DECEMBER	
1 What is Comic Art? Frank Weitenkampf.....	4:00
2 Southern Italian Art and Culture in the Light of the Most Recent Archaeological Researches. Vittorio Macchioro.....	4:00
7 Les Caractères de l'art gothique (in French). Marcel Aubert.....	4:00
8 Modern Interiors (Arthur Gillender Lecture). Richardson L. Wright.....	4:00
9 Southern Italian Art and Culture in the Light of the Most Recent Archaeological Researches. Vittorio Macchioro.....	4:00
14 Aesthetic Values in Sculpture. De Witt H. Parker.....	4:00
15 XVIII Century French Painting. Abbé Ernest Dimnet.....	4:00

Story-Hours for Boys and Girls, by Anna Curtis Chandler, Saturdays, November 23, December 7, 14, at 1:45 p. m.; Sundays, November 24, December 1, 8, 15, at 1:45 and 2:45 p. m.; by Susan Scott Davis, Saturday, November 30, at 1:45 p. m.

Story-Hours for Younger Children of Members by Anna Curtis Chandler, Saturdays at 10:15 a. m.

Gallery Talks by Elise P. Carey, Saturdays at 2 p. m., Sundays at 3 p. m.

Gallery Talks by Roberta M. Fansler, Saturdays, at 3 p. m.

Holiday Gallery Talks, by Elise P. Carey, Thursday, November 28, at 11 a. m. and 3 p. m.

Gallery Talks for Older Children of Members, by Margaret B. Freeman, Saturday, November 23, at 11:15 a. m.; by Mrs. Roswell F. Barratt, Saturday, December 7, at 11:15 a. m.; by Eleanor Foster Saturday, December 14, at 11:15 a. m.

Study-Hours for Practical Workers and for People of Various Interests by Grace Cornell, Sundays November 24, December 1, 8, at 3 p. m.

Museum Cinema Films Showings, Thursdays, November 21, December 5, 12, at 2 p. m.

Yale Cinema Films Showings: Chronicles of America Photoplays, Tuesdays, November 19, December 3, at 2 p. m.

LECTURES FOR WHICH FEES ARE CHARGED

NOVEMBER 18-DECEMBER 14, 1929

In this calendar M indicates that the course is given by the Museum, N that it is given by New York University. For particulars see folder announcing lectures.

NOVEMBER	HOUR	NOVEMBER	HOUR
18 The Art of the Venetian Republic (M) Edith R. Abbot.....	3:00	22 Fundamental Problems of Modern Art (N) Leo Katz.....	8:00
18 The Human Background of Art (For High School Teachers) (M) Ethelwyn Bradish.....	4:00	22 Materials of Decoration (N) Karl Schmiegel.....	8:00
19 History of American Art (N) Herbert R. Cross.....	10:15	23 Study-Hour for Young Girls (M) Kate Mann Franklin.....	10:30
19 Russian Art (N) Thomas Whittemore.....	11:00	23 Outline History of Painting through the Italian Renaissance (M) Edith R. Abbot.....	11:00
19 Mediaeval Art and Its Literature (M) Roberta M. Fansler.....	4:00	25 The Art of the Venetian Republic (M) Edith R. Abbot.....	3:00
19 Romanesque Art in Spain (N) Walter W. S. Cook.....	8:00	25 The Human Background of Art (For High School Teachers) (M) Ethelwyn Bradish.....	4:00
19 Principles of Design and Color (N) C. Hayes Sprague.....	8:00	26 History of American Art (N) Herbert R. Cross.....	10:15
20 An Introduction to Modern Art (N) Leo Katz.....	11:00	26 Russian Art (N) Thomas Whittemore.....	11:00
20 Tapestries (N) Rudolf M. Riefstahl.....	11:00	26 Mediaeval Art and Its Literature (M) Roberta M. Fansler.....	4:00
20 Meanings of Art (N) A. Philip McMahon.....	11:00	26 Historic Textile Fabrics (N) Rudolf M. Riefstahl.....	8:00
20 Comparative Aesthetics (N) Thomas Munro.....	3:20	26 Romanesque Art in Spain (N) Walter W. S. Cook.....	8:00
20 Backgrounds for Progressive School Units (M) Marion E. Miller.....	4:00	26 Principles of Design and Color (N) C. Hayes Sprague.....	8:00
20 Tradition and Contemporary Art (M) Huger Elliott.....	4:00	27 An Introduction to Modern Art (N) Leo Katz.....	11:00
21 Byzantine Art (N) Thomas Whittemore.....	11:00	27 Tapestries (N) Rudolf M. Riefstahl.....	11:00
21 A Survey of Italian Painting (N) Frank J. Mather, Jr.....	11:00	27 Meanings of Art (N) A. Philip McMahon.....	11:00
21 General History of Art (N) Rudolf M. Riefstahl.....	3:20	27 Comparative Aesthetics (N) Thomas Munro.....	3:20
21 Daily Life Told in Art (For Elementary and Junior High School Teachers) (M) Anna Curtis Chandler.....	3:45	27 Backgrounds for Progressive School Units (M) Marion E. Miller.....	4:00
21 Contemporary Decorative Art (N) Paul T. Frankl.....	8:00	27 Tradition and Contemporary Art (M) Huger Elliott.....	4:00
21 Historic Styles of Decoration (N) Evan J. Tudor.....	8:00	29 Study-Hour for Employees of Stores and Manufacturers (M) Frances Little.....	9:00
21 Oriental Rugs (N) Rudolf M. Riefstahl.....	8:00	29 Fundamental Problems of Modern Art (N) Leo Katz.....	8:00
22 Study-Hour for Employees of Stores and Manufacturers (M) Marian Hague.....	9:00		
22 Study-Hour for Home-Makers and the Buying Public (M) Grace Cornell.....	11:00		
22 Illuminated Manuscripts of the Carolingian Period (N) Charles R. Morey.....	3:00		
22 Study-Hours for Teachers (M) Grace Cornell and Kate Mann Franklin.....	4:00		

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

DECEMBER	HOUR
3 Mediaeval Art and Its Literature (M)	
Roberta M. Fansler.....	4:00
3 Romanesque Art in Spain (N)	
Walter W. S. Cook.....	8:00
3 Principles of Design and Color (N)	
C. Hayes Sprague.....	8:00
4 An Introduction to Modern Art (N)	
Leo Katz.....	11:00
4 Tapestries (N)	
Rudolf M. Riefstahl.....	11:00
4 Meanings of Art (N)	
A. Philip McMahon.....	11:00
4 Comparative Aesthetics (N)	
Thomas Munro.....	3:20
4 Backgrounds for Progressive School	
Units (M)	
Marion E. Miller.....	4:00
4 Tradition and Contemporary Art (M)	
Huger Elliott.....	4:00
5 Byzantine Art (N)	
Thomas Whittemore.....	11:00
5 A Survey of Italian Painting (N)	
Frank J. Mather, Jr.....	11:00
5 General History of Art (N)	
Rudolf M. Riefstahl.....	3:20
5 Daily Life Told in Art (For Eleme-	
ntary and Junior High School	
Teachers) (M)	
Gustave Straubenmüller.....	3:45
5 Contemporary Decorative Art (N)	
Paul T. Frankl.....	8:00
5 Historic Styles of Decoration (N)	
Evan J. Tudor.....	8:00
5 Oriental Rugs (N)	
Rudolf M. Riefstahl.....	8:00
6 Study-Hour for Employees of Stores	
and Manufacturers (M)	
Marian Hague.....	9:00
6 Study-Hour for Home-Makers and	
the Buying Public (M)	
Grace Cornell.....	11:00
6 Illuminated Manuscripts of the Caro-	
lingian Period (N)	
Charles R. Morey.....	3:00
6 Study-Hour for Teachers (M)	
Grace Cornell.....	4:00
6 Fundamental Problems of Modern	
Art (N)	
Leo Katz.....	8:00
6 Materials of Decoration (N)	
Rudolf M. Riefstahl.....	8:00
7 Study-Hour for Young Girls (M)	
Kate Mann Franklin.....	10:30
7 Outline History of Painting through	
the Italian Renaissance (M)	
Edith R. Abbot.....	11:00
9 The Art of the Venetian Republic (M)	
Edith R. Abbot.....	3:00
9 The Human Background of Art (For	
High School Teachers) (M)	
Ethelwyn Bradish.....	4:00
10 History of American Art (N)	
Herbert R. Cross.....	10:15

DECEMBER	HOUR
10 Russian Art (N)	
Thomas Whittemore.....	11:00
10 Mediaeval Art and Its Literature (M)	
Roberta M. Fansler.....	4:00
10 Historic Textile Fabrics (N)	
Rudolf M. Riefstahl.....	8:00
10 Romanesque Art in Spain (N)	
Walter W. S. Cook.....	8:00
10 Principles of Design and Color (N)	
C. Hayes Sprague.....	8:00
11 An Introduction to Modern Art (N)	
Leo Katz.....	11:00
11 Tapestries (N)	
Rudolf M. Riefstahl.....	11:00
11 Meanings of Art (N)	
A. Philip McMahon.....	11:00
11 Comparative Aesthetics (N)	
Thomas Munro.....	3:20
11 Backgrounds for Progressive School	
Units (M)	
Marion E. Miller.....	4:00
11 Tradition and Contemporary Art (M)	
Huger Elliott.....	4:00
12 Byzantine Art (N)	
Thomas Whittemore.....	11:00
12 A Survey of Italian Painting (N)	
Frank J. Mather, Jr.....	11:00
12 General History of Art (N)	
Rudolf M. Riefstahl.....	3:20
12 Daily Life Told in Art (For Eleme-	
ntary and Junior High School	
Teachers) (M)	
Anna Curtis Chandler.....	3:45
12 Contemporary Decorative Art (N)	
Paul T. Frankl.....	8:00
12 Historic Styles of Decoration (N)	
Evan J. Tudor.....	8:00
12 Oriental Rugs (N)	
Rudolf M. Riefstahl.....	8:00
13 Study-Hour for Employees of Stores	
and Manufacturers (M)	
Marian Hague.....	9:00
13 Study-Hour for Home-Makers and	
the Buying Public (M)	
Grace Cornell.....	11:00
13 Illuminated Manuscripts of the Caro-	
lingian Period (N)	
Charles R. Morey.....	3:00
13 Study-Hours for Teachers (M)	
Grace Cornell and Kate Mann	
Franklin.....	4:00
13 Fundamental Problems of Modern	
Art (N)	
Leo Katz.....	8:00
13 Materials of Decoration (N)	
Lorentz Kleiser.....	8:00
14 Study-Hour for Young Girls (M)	
Kate Mann Franklin.....	10:30
14 Outline History of Painting through	
the Italian Renaissance (M)	
Edith R. Abbot.....	11:00

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870, "for the purpose of establishing and maintaining a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and to that end, of furnishing popular instruction."

LOCATION

MAIN BUILDING. Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue cars one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 70th and 86th Streets.

BRANCH BUILDING. The Cloisters, 608 Fort Washington Avenue. Reached by the West Side subway or Fifth Avenue buses to St. Nicholas Avenue and 181st Street; thence west to Fort Washington Avenue and north ten blocks.

OFFICERS AND TRUSTEES

ROBERT W. DE FOREST	President
ELIHI ROOF	First Vice-President
HENRY WALTERS	Second Vice-President
HOWARD MANNFIELD	Treasurer
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THE MAYOR OF THE CITY OF NEW YORK	EX-OFFICIO
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THE STAFF

Director	EDWARD ROBINSON
Assistant Director	JOSEPH BRECK
Curator of Classical Art	GISELA M. A. RICHTER
Curator of Paintings	BRYSON BURROUGHS
Associate Curator	HARRY B. WEHLE
Curator Emeritus of Egyptian Art	ALBERT M. LYTHGOE
Curator of Egyptian Art and Director of the Egyptian Expedition	HERBERT E. WINLOCK
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Curator of Decorative Arts	LEWIS S. BELL
Associate Curator	JOSEPH BRECK
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Curator of Far Eastern Art	STEPHEN V. GRANCISAY
Keeper of the Altman Collection	ALAN R. PRIEST
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MEMBERSHIP

BENEFACTORS, who contribute or devise	\$50,000
FELLOWS IN PERPETUITY, who contribute	5,000
FELLOWS FOR LIFE, who contribute	1,000
CONTRIBUTING MEMBERS, who pay annually	250
FELLOWSHIP MEMBERS, who pay annually	100
SUSTAINING MEMBERS, who pay annually	25
ANNUAL MEMBERS, who pay annually	10

PRIVILEGES—All Members are entitled to the following privileges:

A ticket admitting the Member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free.

An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution upon request at the Museum.

Contributing, Sustaining, Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

MUSEUM GALLERIES and THE CLOISTERS free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays. Children under seven at the main building and under twelve at The Cloisters must be accompanied by an adult.

HOURS OF OPENING

MAIN BUILDING and THE CLOISTERS:	
Saturdays	10 a.m. to 6 p.m.
Sundays	1 p.m. to 6 p.m.
Other days	10 a.m. to 5 p.m.
Holidays, except Christmas	10 a.m. to 6 p.m.
Christmas	1 p.m. to 6 p.m.
American Wing and The Cloisters close at dusk in winter.	

CAFETERIA:	
Saturdays	12 m. to 5:15 p.m.
Sundays	1 p.m. to 5:15 p.m.
Other days	12 m. to 4:45 p.m.
Holidays, except Christmas	12 m. to 5:15 p.m.
Christmas	Closed

LIBRARY: Gallery hours, except Sundays during the summer and legal holidays.

MUSEUM EXTENSION OFFICE: 10 a.m. to 5 p.m., except Sundays and legal holidays.

PRINT ROOM: Gallery hours, except Saturday afternoons, Sundays, and legal holidays.

INSTRUCTORS

Members of the staff detailed for expert guidance at the Museum and at The Cloisters. Appointments should be made at the Museum through the Information Desk or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to the membership and to teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for groups of from one to four persons, and 25 cents a person for groups of five or more. Instructors also available for talks in the public schools.

PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum and at The Cloisters; and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

INFORMATION DESK

At the 82d Street entrance to the main building. Questions answered: fees received; classes and lectures, copying, sketching, and guidance arranged for, and directions given.

CAFETERIA

In the basement of the main building. Open for luncheon and afternoon tea daily, except Christmas. Special groups and schools bringing lunches accommodated through notification in advance.

TELEPHONES

The Museum number is Rhinelander 7600; The Cloisters, Washington Heights 2735.

THE METROPOLITAN MUSEUM OF ART

THE EGYPTIAN EXPEDITION

1928-1929



SECTION II OF THE BULLETIN OF THE METROPOLITAN MUSEUM
OF ART, NEW YORK, NOVEMBER, MCMXXIX

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THE METROPOLITAN MUSEUM OF ART
1929

THE EGYPTIAN EXPEDITION

1928-1929

THE MUSEUM'S EXCAVATIONS AT THEBES

I. THE STATUARY OF DEIR EL BAHRI

OUR reports for the last two years have been largely devoted to an account of the discovery of statues and sphinxes, broken up and buried near Deir el Bahri. In telling their story we have gone back some thirty-four centuries to the time when Queen Hat-shepsut usurped the throne during the youth of King Thut-mose III, and built at Deir el Bahri the temple that was intended to justify her pretensions. We have shown how, when she died in 1479 B.C., the young king set about the task of wiping every trace of her name from the memory of gods and men by obliterating her inscriptions and destroying the scores of statues of her which she herself had set up in her temple, dumping the mutilated fragments into a quarry nearby. We have told how these fragments gradually disappeared as the desert winds and the rare, but violent, freshets buried them under sand and mud, and how only thirty-five years ago Naville dumped over a million cubic feet of dirt and debris in the quarry on top of them when he cleared the temple at Deir el Bahri. Finally, we have explained how we had demonstrated the existence of these buried statues, had moved most of Naville's dump, and had unearthed thousands of the statue fragments buried underneath it.¹

To finish clearing away what still remained of Naville's debris and to explore the rest of the quarry was the task on which we spent the first part of the past season (fig. 1). Meantime, while the men were digging, we went back to the slow, laborious

grind of sorting out and fitting together the fragments found during the previous years (figs. 2 and 3). We had to teach ourselves the difference in color and texture between two blocks of red granite from the same quarry, we had to carry in our minds the anatomy of sphinxes and the patterns of ancient kilts and head-dresses, and above all we had to get over our surprise at seeing fragments of one and the same statue turning up in several different and most unexpected places.

As our work progressed we began to realize that Thut-mose III was not alone to blame for the state in which we found Hat-shepsut's portraits. Many an ancient necropolis workman, looking for a bit of hard stone to make into a sledge hammer or a flour grinder, had rummaged around among the broken fragments in the quarry before they were completely buried, and had gone off with what was handiest for his purpose. So it happened that while our main gang was digging in the quarry, a smaller gang two hundred yards away on the Mentu-hotpe causeway began to unearth pieces of our sphinxes and statues that had been used as stone-breakers' mauls. Another gang, three times as far off, at the tomb of Nefer-hotep on the Khokheh, turned up others, and when we went to reexamine the stones which we had left among the ruins of the tomb of Nesu-pe-ka-shuty three hundred yards up the hill above the quarry, we found parts of two of our kneeling statues.² Finally, Mr. Emery brought to light from one of Robert Mond's old storerooms the

¹ BULLETIN, February, 1928, section II, p. 44; December, 1928, section II, p. 3.

² The tomb of Nesu-pe-ka-shuty was excavated by us in 1922-1923. BULLETIN, December, 1923, section II, p. 20.

hand of another, apparently found before the war on the slopes of Sheikh 'Abd el-Kurneh over six hundred yards south of Deir el Bahri. No longer does the search for the proverbial needle in a haystack seem so utterly hopeless to those of us who have been looking for bits of Hat-shepsût's statues in the Theban necropolis.

Nor, remarkable as it may seem, is the Theban necropolis the only place where we

stone columns of old style" along the side of the avenue leading to Deir el Bahri, and recognized them as being "at least coeval with the founder of this structure."³ In 1838, Nestor l'Hôte sketched the lower half of a seated statue of Hat-shepsût "sur la droite de l'Assassif dans un fond"—our quarry. "À côté sont des fragments de statues cariatides et de sphinx en granit."⁴ His sketch is perfectly recognizable as the



FIG. 1. THE LAST OF NAVILLE'S DUMP BEING CLEARED OUT OF THE QUARRY NEAR DEIR EL BAHRI

have found fragments of statues from the Deir el Bahri quarry. The last reports have contained passing references to the fact that early in the nineteenth century, long before Naville filled the quarry up, some of these fragments could still be seen and some had even been removed. Running these last pieces down makes a tale worth telling as being something entirely new in the work of the Expedition.

In 1827, Sir Gardiner Wilkinson made an extraordinarily careful and valuable survey of ancient Thebes. He saw and recorded on his map "granite androsphinxes and lime-

lower half of a statue acquired by Lepsius a few years later. Lepsius was directing the great Prussian Expedition in Thebes between 1843 and 1845, and while there he purchased antiquities for the Berlin Museum from the local Greek consul—a certain Triantophyllos called the Khawaga Werdi by the Arabs. Among other things he procured the half of the statue already seen by Nestor l'Hôte together with the torso which

³ Wilkinson, *Map of the Theban Necropolis: Topography of Thebes*, p. 98.

⁴ I had a copy of Nestor l'Hôte's sketch made by Hauser from MSS 20396, 83, Fr. Nouv. Acq., Bibliothèque Nationale.



FIGS. 2 AND 3. SORTING AND FITTING TOGETHER FRAGMENTS OF GRANITE STATUES



FIGS. 4-6. HEAD OF A STATUE OF
QUEEN HAT-SHEPSUT



FIG. 7. GRANITE SPHINX OF WHICH THE HEAD IS IN BERLIN



FIG. 8. THE HEAD IN BERLIN PLACED ON THE SPHINX FOUND BY US

belonged with it; a large granite head wearing the crown of Upper Egypt; and the head of a granite sphinx. He was shown where these pieces came from—it was the east end of our quarry—and he there saw and copied the inscription on a fragment of granite which we have since replaced in the back of the large kneeling statue illustrated in our last report.⁵ Apparently no more fragments

from this trip to have brought back to Holland as souvenirs two fragments of ancient statuary. One of these was a red granite torso of Hat-shepsūt, which was mentioned by Pleyte in an article written three or four years later, and of which a cast was presented to the museum in Turin at about the same time.⁶

Of the pieces taken to Europe the first



FIG. 9. LARGE KNEELING STATUE OF WHICH THE HEAD IS IN BERLIN

of statues of Hat-shepsūt turned up during the next twenty-five years. Then in 1869 the Suez Canal was opened with elaborate ceremony in the presence of official representatives of all the European governments. The Netherlands had sent Prince Henry, the High Admiral of the Fleet, and he appears to have made a trip up the Nile, and

⁵ BULLETIN, December, 1928, section II, fig. 22; Lepsius, *Denkmäler*, Text, III, pp. 101 and 102. The statue went to the Cairo Museum this year. The pieces procured by Lepsius for Berlin appear in the *Denkmäler*, III, pl. 25, and in the Berlin *Ausführliches Verzeichnis*, pp. 112 and 113, nos. 2279, 2299-2301, and 2306.

one to arouse our interest was the white limestone statue drawn by Nestor l'Hôte and afterwards procured by Lepsius for Berlin. In the season of 1926-1927, while clearing that section of the quarry from which the Lepsius fragments had come, we had unearthed part of the head of a statue of hard, marble-like limestone. Shortly afterwards we had turned up other fragments, apparently from the same statue. In the season of 1927-1928, digging about a

⁶ Pleyte in *Ägyptische Zeitschrift*, 1874, p. 45; Fabretti, etc., *Regio Museo di Torino*, I, p. 110, no. 1406.

hundred yards farther west, we had found the face (figs. 4-6). It was then that we remembered the Berlin statue. The descriptions which we had of it stated that it lacked the head, had other less important restorations, and was made of a limestone which appeared to be very much like that of our fragments. I wrote, therefore, to Dr. Heinrich Schäfer, Director of the Collection of Egyptian Antiquities in the State Museums in Berlin, asking for a more detailed description of the material of his statue and also for sketches to show exactly what was missing from it. We might be reasonably certain that our fragments and those of Berlin came from similar statues—but did they come from the same one?

We could not have dreamed of a more satisfactory reply than Dr. Schäfer's. The material of the Berlin statue was identical with that of our head. The head and neck, parts of the arms, and the back corners of the throne were missing in Berlin and those were the very things which we had found. In several places the outlines of the breaks as shown on the sketches of the Berlin statue were perfectly recognizable on our fragments. But best of all, we had no part which was not lacking in Berlin. In other words, there was no likelihood of there having been two similar statues of the same material, as we had feared might be the case.

This discovery opened up an entirely new line of investigation. If we could complete one of the Lepsius statues, we might be able to complete the others, and so I laid my plans to return to Egypt by way of Berlin where I could look at the remaining pieces personally.

That the granite sphinx head in Berlin belonged to one of the sphinx bodies found by us was probable—but to which body it belonged no one could say without seeing it. Once I was in Berlin, though, a single glance was enough to settle that point. Lepsius had brought home the head of the smallest of the granite sphinxes, and we had found the body of it.⁷ The scale, the breaks (so far as I could see them under the modern restorations), and above all the peculiar texture of the stone made it a certainty.

The unexpected came, however, with the head wearing the crown of Upper Egypt. We had the tip of such a crown and had supposed that it belonged to a standing statue, but that idea had to be

dropped the moment I saw the head in Berlin. Our crown tip belonged to the head. The shape of the break made that clear. The crown tip, and probably the head as well, had been found in that part of the quarry from which all of the other Lepsius frag-

⁷ BULLETIN, February, 1928, section II, figs. 48 and 51. The complete sphinx was 290 cm. long and 130 cm. high (9 ft. 6 in. x 4 ft. 3 in.).



FIG. 10. THE HEAD IN BERLIN PLACED ON THE KNEELING STATUE FOUND BY US

ments came, and in that same place we had found fragments of a large kneeling statue made of exactly the same pinkish, large-grained granite as the head. The base of that kneeling statue had always been puzzling because it was much lower than the bases of the other statues of the same series. However, if this head with its high crown were placed on the body with the low base, the total height of the restored statue would be about the same as the other statues of the same lot with their low head-dresses and high bases. I left Berlin with very little doubt that I had seen the head of our kneeling statue, and that very little doubt evaporated when we discovered that we had fragments on our work of a pendent kneeling statue wearing the crown of Lower Egypt.

Dr. Schäfer, deeply interested and highly appreciative of our work on these statues, supplied me with photographs of the Berlin fragments. Soon after returning to Egypt, Hayes and I set to work to sort out and fit together all of the fragments of the granite sphinx and of the kneeling statue (figs. 7 and 9). When we had put together all of the pieces possible, Burton and I tried an experiment in trick photography. We took pictures of the bodies as nearly as possible from the same points of view and with the same lighting as had been employed

in photographing the heads in Berlin. Then we reduced the photographs of the heads to the same scales as the photographs of the bodies and joined them together. The experiment was a success. Any last doubt that the Berlin heads belonged on the bodies which we had found was gone (figs. 8 and 10).

To go back now to the fragment which had been taken to Holland by Prince Henry. It had been described as the torso of a woman and right away here was something to go on. Almost without exception the statues of HAT-SHEPSÛT represent her as a "king." So general is this rule that when we had found a head of feminine appearance,⁸ we had immediately put it with the fragments of the lower half of a seated statue clad in a woman's skirt, especially as both were of a very striking red granite with large dark grains. We lacked the torso to complete our statue and since Prince Henry had taken a female torso to Holland, it might be exactly what we wanted.

However, what had become of it? Pleyte had apparently seen it in Leyden and the Turin catalogue stated that it had been presented to the Leyden Museum, and yet it did not appear in the Leyden catalogue. My investigations were thus brought to a standstill and I wrote

⁸ BULLETIN, December, 1928, section II, figs. 17 and 18.



FIG. 11. FRAGMENTS OF A STATUE OF HAT-SHEPSÛT RESTORED WITH A CAST OF THE TORSO NOW IN LEYDEN

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to Dr. W. D. van Wijngaarden, the Conservator of the Egyptian Section of the National Museum of Antiquities in Ley-

den, to enlist his help in running the torso down. Dr. van Wijngaarden's inquiries took most of last summer, but his clues eventually led him to the Palace of Soestdijk near Utrecht, where the missing torso had lain forgotten for over fifty years dis-

guised with a painted plaster head. He sent me news of this find and I stopped in Holland on my way to Berlin.



FIG. 12. FRAGMENTS OF A STATUE OF HAT-SHEPSUT
RESTORED WITH A CAST OF THE TORSO NOW IN LEYDEN

den, to enlist his help in running the torso down. Dr. van Wijngaarden's inquiries took most of last summer, but his clues eventually led him to the Palace of Soestdijk near Utrecht, where the missing torso had lain forgotten for over fifty years dis-

The very day that I arrived in Leyden the Dutch newspapers were announcing "A Royal Gift to the State" over a photograph of the torso from Soestdijk, just presented by the Queen Mother to the Rijksmuseum, and when I called on Dr. van Wijngaarden

in the museum there was the missing part of our statue in Deir el Bahri. The material was right; the size was right; and above all the breaks at the neck and elbows were exactly right. And, to clinch the matter finally, Dr. van Wijngaarden had brought from the Palace of Soestdijk a "Note pour Son Altesse Royale le Prince Henri des Pays Bas" which described the torso as "trouvée à Thebes dans la Plaine entre Der-el-Bahri et le Temple de Koorna"—documentary evidence that it had been found in, or at least near, our quarry.

Dr. van Wijngaarden very kindly had a cast of the torso made and sent to us in Egypt, and with it we were able to reconstruct our statue almost complete (figs. 11 and 12).

The most satisfactory part of this whole phase of our work last season was the interest and coöperation of our archaeological colleagues. When the case was explained to M. Lacau, the Director General of the Antiquity Service in Egypt, he arranged that those pieces which belonged with others already in Europe should be assigned to us with the understanding that we should endeavor to make such exchanges as would be necessary to reunite these scattered statues. This much accomplished, I then returned to Berlin and Leyden and negotiations were begun with Dr. Schafer and Dr. van Wijngaarden which, we have every reason to hope, will bring together once more four statues taken piecemeal to Europe and America in 1845, in 1869, and in 1929.

Meantime, bit by bit, other pieces of statuary were growing up under our derick. A second granite sphinx could be completed, all but the front legs (cover and fig. 15). The stone is of a deep, rich red, highly polished; the head-dress still pre-

serves traces of blue and yellow stripes; and the blue paint on the beard is almost as bright as new.⁹

A little limestone sphinx—a pigmy beside its gigantic granite brothers¹⁰—is in some ways the most interesting of the temple sculptures found so far (figs. 13 and 14). Unlike almost all other Egyptian sphinxes, except the famous ones from Tanis, not only its body but its head as well is leonine with a human face framed in the locks of its lion's mane. It was once one of a pair, but now unfortunately its mate, exactly like it, is only a sad wreck of decayed limestone chips. As far as we can see, there were no others of this type except these two.

Ever since we found this pair of little sphinxes we have been curious to know where they belonged in the temple. Sphinxes, in Eighteenth Dynasty architecture, line the sides of avenues, and we had accordingly suggested that the large granite and sandstone sphinxes of Hat-shepsut lined the way across the two

lower courts of Deir el Bahri.¹¹ Sphinxes also decorated the newel posts at the tops of stairs leading to thrones, sometimes balancing seated lions on the bottom posts.¹² Some years ago we discovered one of the bottom newel posts of the lower stairway of Deir el Bahri with a seated lion carved upon it.¹³ Since then we have been making

⁹ Height, 145 cm. (4 ft. 9 in.), and length when complete, 350 cm. (11 ft. 6 in.). The head was shown in the BULLETIN, December, 1928, section II, figs. 14 and 15. This sphinx is now in the Cairo Museum.

¹⁰ Length, 108 cm. (3 ft. 6½ in.), and height, 62 cm. (2 ft. ¼ in.). It is now in the Cairo Museum.

¹¹ BULLETIN, December, 1928, section II, p. 17.

¹² In the tomb of Su-rer, no. 48 in Thebes, of the reign of Amen-hotep III.

¹³ BULLETIN, March, 1926, section II, p. 15, fig. 16.



FIG. 13. SMALL LIMESTONE SPHINX OF HAT-SHEPSUT

studies for the reconstruction of the top newel posts which joined the balustrades of the stairway with the parapets over the porches, and apparently they must have been just about the right size to take the bases of these two little sphinxes. If the two sphinxes were placed on these posts, flanking the top of the stairway on either side, the entire way from the entrance of the temple, across the first court, up the first stair, and across the second court would have been lined with lions and

Service des Antiquités is rebuilding the northern of the two porches, we took advantage of the chance to borrow their masons and to reërect the most complete of the two statues on the pedestal existing at the end of the north porch (fig. 16).

One interesting point is resulting as we accumulate these portraits of Hât-shepsût. As one turns over the illustrations in our recent reports, the limitations of Egyptian portraiture become obvious. Were the same name not engraved upon all of these stat-



FIG. 14. SMALL LIMESTONE SPHINX OF HÂT-SHEPSÛT

lionlike sphinxes. True, these two little sphinxes are so small that in a general view of the temple they would have been lost in spite of their prominent position, but it is a question whether that is a valid objection to placing them in the only likely spot we have found for them up to the present.

For another piece of architectural sculpture—this time of gigantic size—the problem of location was solved last season and the actual reconstruction is now practically completed. We had unearthed fragments of two enormous Osiride statues and had been able to demonstrate that they had originally stood at the far ends of the two lowest porches of the temple. The last report contained a drawing based on measurements of the existing fragments, showing how one of them would look in place.¹⁴ Since the

¹⁴ BULLETIN, December, 1928, section II, p. 22, fig. 25.

ues, it would take a good deal of hardihood to affirm that all represented one and the same person. Here and there one may suspect the hand of the same sculptor, but scarcely the features of the same sitter. The limestone Osiride statues we may disregard as purely architectural. The granite sphinx illustrated on the cover of this report and the kneeling statue in figure 21 of last year's report are probably the work of one man—a sculptor who was painstaking in his selection and finish of the hardest and richest of stones, but whose smiling faces carry no conviction of reality. His work has no resemblance to that of that other sculptor who carved the head of the sphinx in figure 10 with its meager, high-boned cheeks, narrow, slanting eyes, and firm mouth. The two standing statues in figures 11 and 12 of last year are perhaps the work of still a third carver who has approached more

nearly to the features of the head in figures 9 and 10 of the same report. All of these last three portraits are very broad across the eyes and narrow in the chins, with long, slender, finely modeled noses, and perhaps in these features they come close to the truth. But as long as all of them are disguised, and even distorted, by their weird, unnatural beards they cannot be accepted

2. THE TOMB OF QUEEN MERYET-AMÜN

By the middle of January we had finished our search for statue fragments in the quarry and also in a hole filled by Thut-mosē III on the other side of the avenue.¹⁵ That left us only one more place in which we believed there was any likelihood of finding statues still buried where they had been left orig-



FIG. 15. GRANITE SPHINX OF HAT-SHEPSŪT

as convincing likenesses. It is only when we come to the feminine statues that we can feel the likelihood of seeing Hat-shepsūt as she really may have been (figs. 4 to 6 and 12 of this report and figs. 17 and 18 of the last). One would like to picture her as in the first of these two heads, and perhaps of all the existing portraits it is actually the best. Surely it occupied a prominent place in the temple and obviously it is the work of a master sophisticated enough to attain remarkable beauty with the simplest means. Perhaps, too, he had equal skill in catching and idealizing a likeness.

inally. On the hillside just north of the temple (fig. 17) there are the remains of a row of ancient mud-brick houses where the priests seem to have lived, approached by a postern gate from the second court. Through this gate all sorts of rubbish and sweepings had been carried out in ancient times and dumped on the hillside, and there we had found the beard of a granite sphinx and small fragments of two seated statues, while clearing the houses several years ago. Such a lead had to be followed up and even if, as it turned out, we found

¹⁵ Partially excavated in 1922-1923. See BULLETIN, December, 1923, section II, p. 32.



FIG. 16. OSIRIDE STATUE OF HAT-SHEPSUT REERECTED AT THE END OF THE NORTH PORCH OF DEIR EL BAHRI

very few more such pieces, nevertheless there was always the satisfaction of knowing that we literally were leaving no stone unturned in our search.

We had, however, a second reason for being interested in that hillside. On it we had noticed two chip heaps, weathered during centuries, and almost hidden by drifted sand and by fallen rock. We could see that

it until we should have cleared room for a dump to the eastward. A few years before our time Lord Carnarvon had left it after excavating a part of the priests' houses and making a few soundings along the top of the slope, just under the cliff. Naville had started to dig just outside of the temple wall—we had an old photograph showing some of his men working there—but he soon abandoned



FIG. 17. THE HILLSIDE ABOVE THE TEMPLE BEFORE THE EXCAVATIONS

the chip was shale from the lowest strata of the cliff and that it lay much higher up the slope than any natural agency could have carried it. Of course it was possible that we were dealing with heaps of shale dug out in leveling the temple courts below, but it was hard to see why the quarry chip from there should have been carried so far uphill—and across a ravine, at that. On the other hand it was equally possible that what we had were heaps of chip from the tunneling of some undiscovered tomb or tombs in the shale strata, and it was on this that we pinned our hopes.

The hillside had never been seriously explored. We had always postponed digging

the place and covered the lower part of the slope with one of his inevitable dumps.

Among the commonest questions put by the layman to the excavator is, "And how do you know where to dig?" If these pages chance to fall under the eye of anyone who has wondered about it, an answer has just been given for a typical case. In fact the dig which took up the second half of our season involved finding the answers to so many of the everyday problems of excavation that it may be worth while telling the tale as we lived it on the spot. It had the usual delays and disappointments, the invariable surprise when the find was actually made, the laborious groping after the ex-

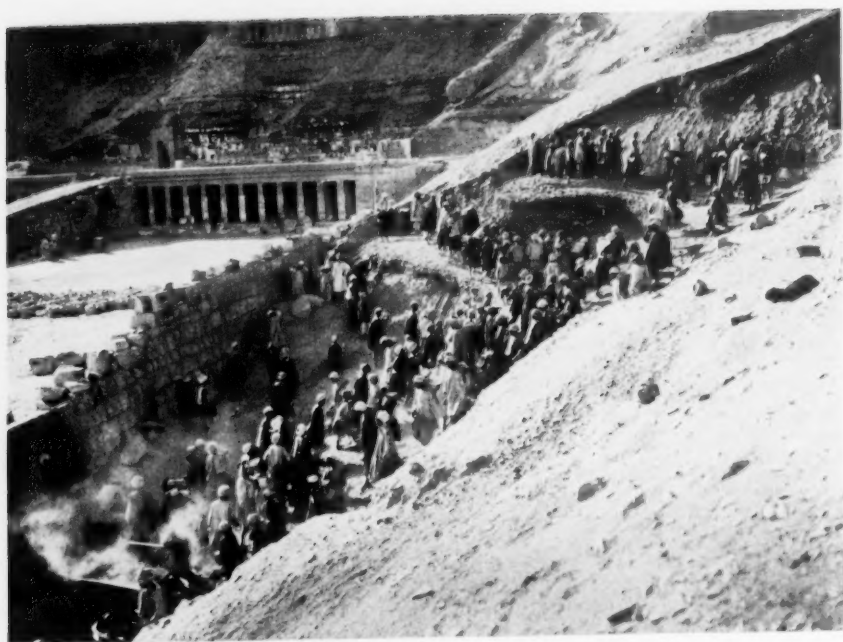


FIG. 18. CLEARING THE RAVINE OUTSIDE THE TEMPLE WALL

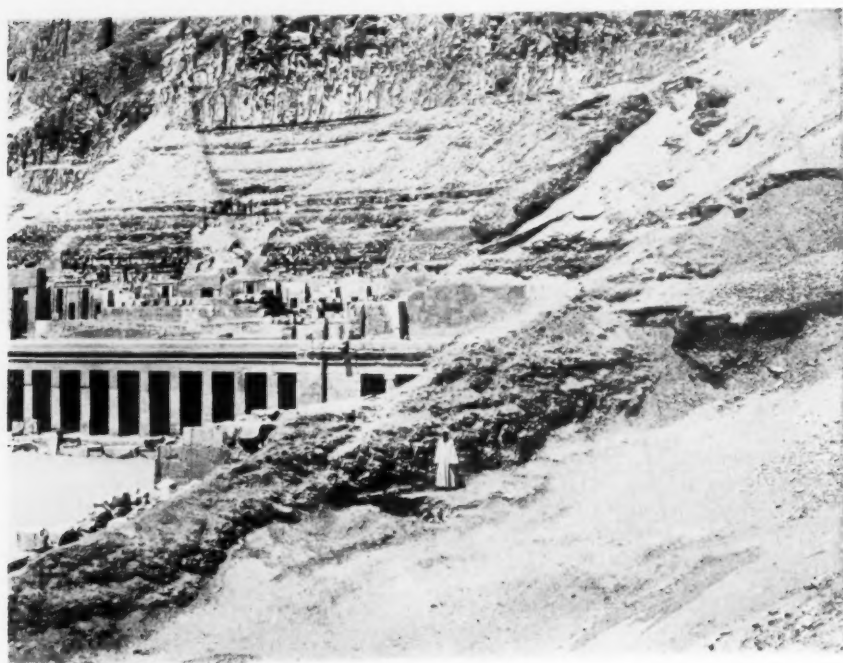


FIG. 19. THE RAVINE OUTSIDE THE TEMPLE WALL CLEARED, WITH THE MOUTH OF THE TOMB EXPOSED

planation of what had been found, and finally the arrival at a conclusion that seemed to fit the facts discovered. If the reader finds the tale involved in the telling, he will get a very fair idea of the way things generally happen in the field.

The gang of workmen were started at the foot of the hill, one half of them clearing the slope up to the cliff on the north, and the other half working along the bottom, facing west, just outside the north wall of the temple. These last men soon found them-

whether or not the job here was justified.

On February 23—six weeks after we had started the work on the hill—the Reis Gilān reported that the men had found a rough hole in the rock under their feet, in the side of the ravine toward the temple. It was obviously impossible to explore the hole then with the loose sand and rock on the face of the excavations still overhanging it and threatening to cave in on it—and perhaps by that time we had become a little apathetic anyway. However, in due course



FIG. 20. THE TOP OF THE BRICKWORK BLOCKING THE ENTRANCE TO THE TOMB AND THE RUBBISH FILLING THE PIT

selves crowded into a little natural ravine, cut across at the bottom by the temple wall (fig. 18). Above, it was choked with water-washed sand and gravel; with rubbish thrown out from the temple in the Eighteenth Dynasty; with more water-washed sand pitted with shallow graves of the Roman Period; and finally with debris from Naville's clearing of the temple. In fact, the ravine had almost disappeared and its rocky sides only emerged slowly under the picks of our men, five or six meters below what had been the surface of the hillside when we began to dig. Day after day and even week after week passed in dully shifting dirt, with nothing to show for the expenditure of time and money, until the usual doubts began to haunt us as to

we decided that we could clean out just the mouth and see what the hole might be. We chose a weekly market day, when the work is always shut down, and set a few men to digging. They cleared out an irregular, jagged opening in the rock, and when they were about waist deep, brought to light some rather carelessly laid brickwork on the side of the pit toward the temple.

Even that, however, failed to get us excited. True, brickwork down a pit meant the entrance to a tomb, but that carelessly dug opening and shoddily laid brickwork suggested nothing but a rather miserable, late tomb such as we had often found before. Lots of comparatively poor people had been buried around the temple in the later periods, but our hopes were set on

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much higher game. Still, as a matter of routine, we put guards on the spot, filled the hole up again, and waited for three more days until we had a good clear space around it (fig. 19). There was no reason to rush things.

On February 28, when we had plenty of

to be a rather disreputable rubbish hole, but, still keeping to our routine, everything was photographed before it was moved. Then we took out a couple of bricks and flashed an electric torch inside.

It was only then that we had our first hint that our tomb was not so simple and

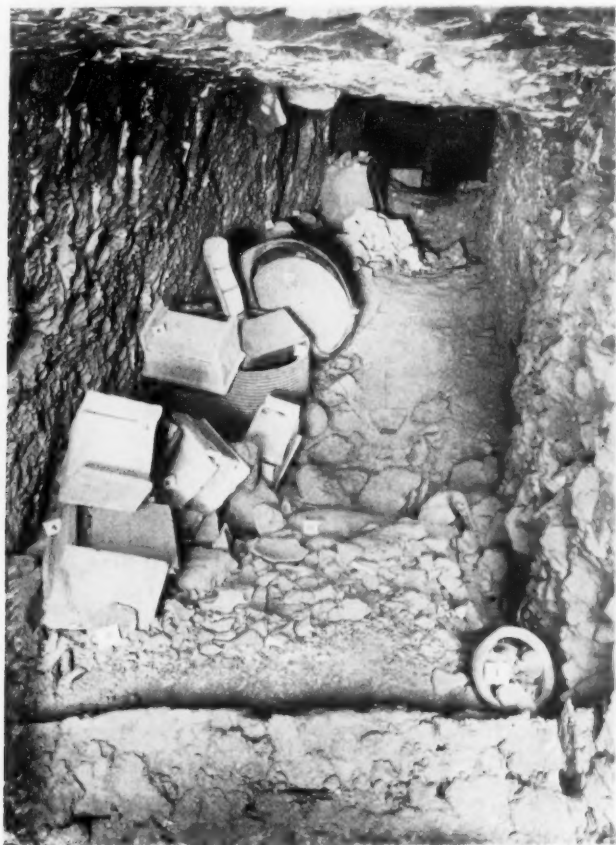


FIG. 21. THE CORRIDOR OF THE TOMB AS SEEN
FROM THE ENTRANCE PIT

room, we went about our job again in a leisurely way. Just as we had thought, the bricks of which we had had a glimpse were merely stuffed into the mouth of an opening facing toward the temple, and were only held in place with a little clay smeared along the top of them (fig. 20). The pit itself was filled with any old thing that had been lying handy around its mouth in ancient times—dirt, rags, bits of a large white coffin, and the lids of straw baskets. In fact it seemed

uninteresting an affair as we had supposed. A jumble of white shabti boxes and a headless Osiris figure could be seen just inside the opening. Beyond were several big round baskets, to which the lids in the pit seemed to belong, piled against the wall of a corridor that stretched into the gloom farther than the ray from the electric torch would reach (fig. 21). We had been prepared for a little tomb and here was one that stretched a dozen meters or more

underground without coming to an end. The little shawabti boxes and the crude Osiris figure might appear to be the sort of late dynastic funeral furniture which we had expected, but those big baskets were the kind of thing which one usually associated with Eighteenth Dynasty tombs. And then another look and it was obvious that the tomb was already an old one when

cellar door over the pit so that we could lock the place up securely as long as our work lasted (fig. 22). Then we started to remove the brickwork from the entrance, photographing and planning it as we did so. One fact was soon established. Originally the corridor had been closed with a carefully built brick wall. All but the bottom courses of this wall had been broken down



FIG. 22. OUR DOOR OVER THE MOUTH OF THE PIT AND THE GUARDS' SHELTER

the shawabti boxes were put into it—they lay on top of dirt and rubbish covering the entire floor.

Once our first surprise was over, we began readjusting our ideas right away, and it is interesting to reread now the letters which we wrote at that time. We were right, as it turned out later, when we guessed that the tomb was originally made in the Eighteenth Dynasty. But from that we jumped to the conclusion that we had found the tomb of another of Hât-shepsût's courtiers, starting, like that of her architect Sen-en-Mût, outside of the temple precincts and tunneling under the sacred edifice itself.¹⁶

That night the tomb was sealed up again and heavily guarded and the next day was spent in building a sort of old-fashioned

and the tomb entered a second time, after which it had been reclosed with bricks and stones. Later all but three courses of this second blocking had been removed and the tomb entered a third time. During this last entry, dirt had fallen over the remains of the previous blockings and on this dirt the last, carelessly built sealing of the tomb had been placed (fig. 23).¹⁷ Thus, even before we had actually set foot in the tomb, we knew that we should have to account for three separate entries with whatever we might find inside.

The last people in the tomb had made a path for themselves along the corridor by

¹⁷ In Section AB, the original blocking built on the steps is "a"; the second blocking built on the first is "b," and the third blocking built on the rubbish, "c."

¹⁶ BULLETIN, February, 1928, section II, p. 34.

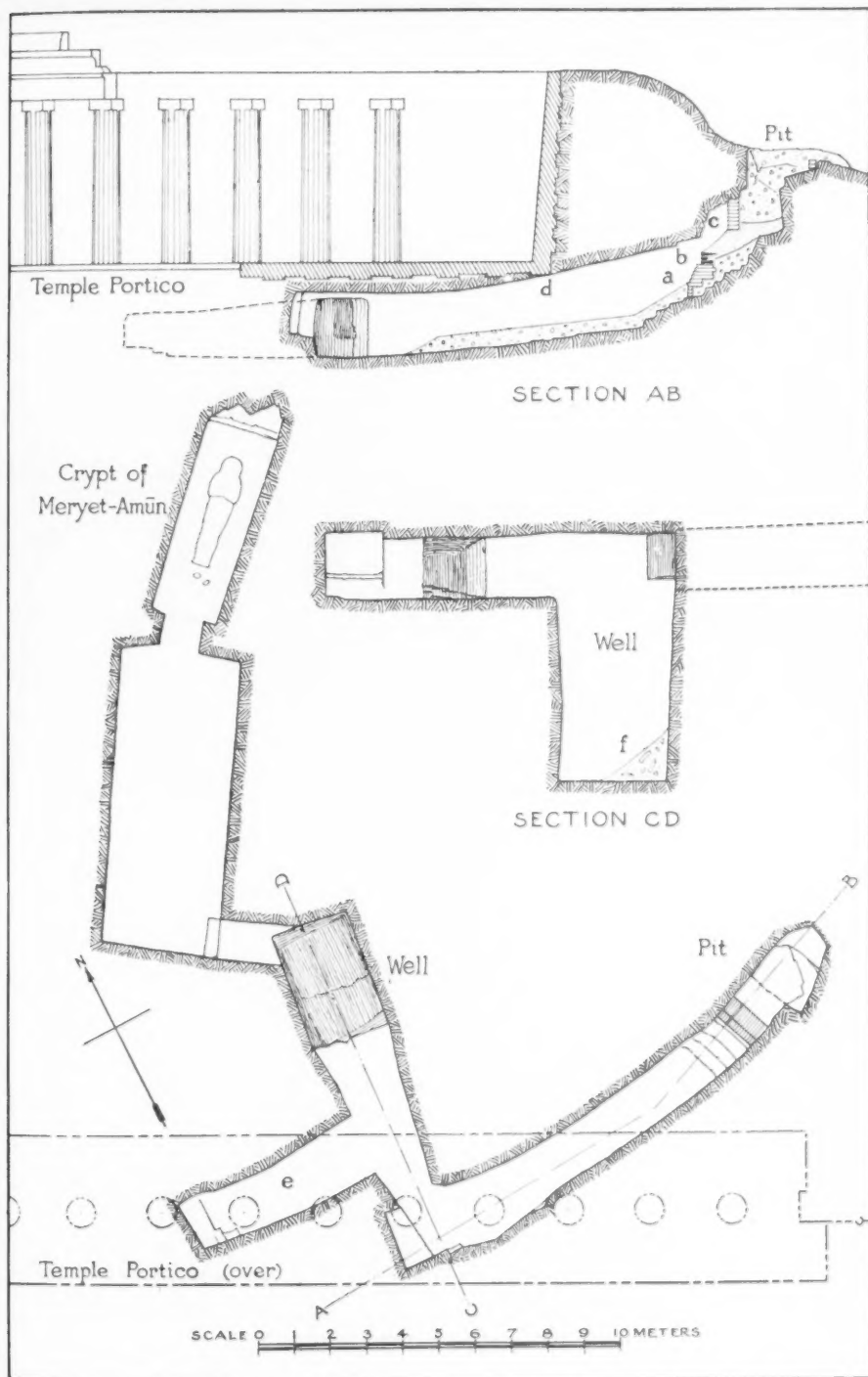


FIG. 23. THE PLAN OF THE TOMB OF MERYET-AMUN. SCALE 1:200

pushing everything over to one side. On March 3, as soon as all the blocking of the entrance was removed, I crawled in and gingerly followed in their footsteps, stepping warily so as not to disturb anything which they might have dropped. The passage was clear almost to the end, but there my way was blocked by a yellow, varnished

affairs. We were used to the confusion in which things were left by robbers, but this did not look like their work. These coffins seemed to be lying just as they had been dropped by a burial party when something had interrupted them—and another flash of the torch into the gloom ahead showed what that something was. I was on the



FIG. 24. THE INNER COFFIN AND MUMMY
AT THE END OF THE FIRST CORRIDOR

coffin (fig. 24). Its lid was missing, and inside it there lay a mummy with bandages absolutely intact and with garlands over its face and a wig at its head. Beyond it the lid of a large outer coffin was propped up on its side in a doorway leading to the right, and just beyond the doorway lay the empty outer coffin, the missing lid of the inner coffin, and the cover which belonged over the mummy itself (fig. 25).

Here was a most surprising state of

brink of a deep well that made an absolutely impassable gulf across the corridor. The real crypt of the tomb must lie beyond, and in the far left-hand corner across the well I could see, on the level on which I stood, a passage leading off to the left, far out of reach and turning off at too sharp an angle for me even to peer into it from my side of the abyss.

For the time being we were completely balked. We could not cross the well without

bridging it, and it was impossible to bring the necessary beams and planks down the corridor while the coffins and baskets and boxes were still in the way. Before they could be moved, Burton had his photographs to take, Hauser had his plans to draw, and I had my notes to write. However, we had seen enough already to work

From the style of the coffins it is quite certain that they are contemporary with those of Henet-Towy, the daughter of King Pay-nūdjem, which we found not far from this tomb a few years ago.¹⁸ Hence we could safely conclude that we had discovered another daughter of Pay-nūdjem, named Entiu-ny, who died and was buried,

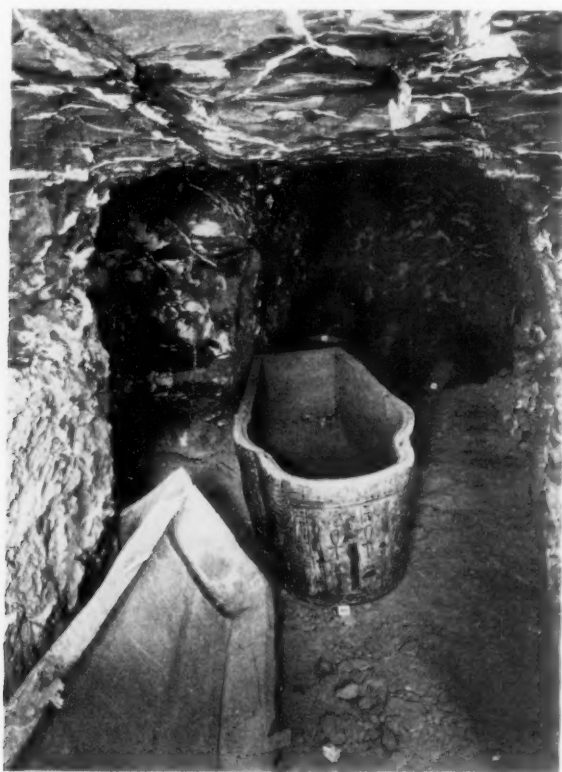


FIG. 25. THE EMPTY OUTER COFFIN ON THE BRINK OF THE WELL

out at least the last chapter in the history of the tomb.

The Osiris figure which we had seen from the entrance of the corridor bore the name of "the House Mistress, the Chantress of Amen-Rē, the King's Daughter of his body, his Beloved, Entiu-ny," and the same name appeared on the shawabti figures in the boxes nearby. Although the coffins had originally been made for a woman named Te-net-bekhenu, her name had been erased and that of Entiu-ny substituted for it.

probably, in the years just preceding 1000 B.C. We had a fair approximation, therefore, of the date of the third and last opening of our tomb.

When Entiu-ny died, somebody had known of the existence of this tomb, and her coffins and mummy, her shawabti boxes and Osiris figure were brought up to it. The pit was dug out, the blocking broken through, and the heavy outer coffin and the three lids were started down the passage

¹⁸ BULLETIN, December, 1924, section II, p. 26.

just ahead of the body itself, in the inner coffin. As soon as the first of the bearers had turned the corner at the end of the corridor, they found themselves on the brink of the well and dropped their burdens where they stood. The bearers crowding from behind with the body had to drop it,

ceiling and had rolled behind one of the baskets, and how the shawabti boxes had been carelessly dropped just inside the entrance. And we have already noticed how a few bricks had been hastily stuffed into the entrance and the dirt and rubbish lying around raked into the pit, leaving the Prin-



FIG. 26. THE LAST DOORWAY AND THE COFFIN OF MERYET-AMUN

in turn. Probably a discussion followed, which ended with some of the party leaving the others while they went off to look for a beam to bridge the well. At any rate some were left out of sight among the coffins long enough to chop the gilded faces off of all three lids, scattering the chips all over the floor. We could picture them hiding their plunder under their clothes when they heard that no beams could be found. We could see how the Osiris figure had been passed down to them so clumsily that its head had been broken off against the low

cess Entiu-ny lying just where she had been dropped on the brink of the abyss.

It was the morning of March 11 before the well could be crossed. The night before, Hauser had finished his detailed plan showing the location of every object up to the well; Burton had taken his last photograph that morning before breakfast; and then the Reis Hāmid had taken out the last of the coffins of Entiu-ny. I had already tried a surveyor's pole four meters long and had found that it would not only reach across the well, but that it would turn the corner

in the passage. In fact, the wall on the left side of the corridor had been cut away in ancient times to allow a timber of just that length to make the turn. When all was clear we brought down a light beam and worked it across the well on to the doorsill on the opposite side. On the first we slid a

blackness. I turned on my torch and flashed it around. I was in a chamber just high enough to stand up in, seemingly interminably long in the gloom—and blankly empty. For a moment the bottom seemed to have fallen out of everything, and then my light shone on a narrow doorway at the



FIG. 27. THE INNER COFFIN OF MERYET-AMÜN
WITHIN THE OUTER

second beam, and on the two, a board. Together they would hold my weight and I crawled across on my hands and knees.

Even if a rather apathetic state of mind when we first opened the tomb has been confessed, that was all gone long before this. We had been held up by that well, wondering what might be beyond, for a week, and under the circumstances no one could have crawled across that plank without tingling with curiosity.

From the doorway on the other side there was one step down and then into

far end (fig. 26). I took the eight or ten strides across the empty chamber and came to a standstill just within the doorway beside three little empty saucers and a dried and shriveled bundle of leaves lying at the foot of an enormous recumbent figure. My light flickered along it and came to rest on a great placid face staring fixedly upward in the deathly silence of the dark crypt. Then it flickered back and followed down a column of hieroglyphs announcing that "the King gives a boon to Osiris, the Great God, Lord of Abydos, that he may cause to

come forth at the call, bread and beer, beef and fowl, bandages, incense and unguents and all things good and pure on which a god lives, and the sweet north wind, for

whatever one may expect, that does not happen so very often in digging.

Nor was there time to let it last very long then, for evidently we had quite a job on



FIG. 28. THE MUMMY OF MERYET-AMUN LYING IN PLACE INSIDE THE INNER COFFIN



FIG. 29. THE INNER COFFIN OF MERYET-AMUN

the spirit of the King's Daughter and Sister, the God's Wife, the King's Great Wife, joined to the Crown of Upper Egypt, the Mistress of the Two Lands, Meryet-Amun, true of voice with Osiris." The silence, the dark, and the realization of the ages that coffin had lain there—for it was a coffin—all combined in creating an eerie effect; and

our hands. In the first place it would be just as well to let the Reis Hāmid have a look as head of the native workmen, so that the rumors which were bound to start would have some relation to fact. Then it was evident that before anything in a royal tomb of this sort was touched it should be seen by a representative of the Service des

Antiquités. A note was therefore sent to Tewfik Effendi Boulos, the Chief Inspector in Luxor, and the tomb was locked up until his arrival. Tewfik Effendi came on the thirteenth and saw the coffin as it lay. The next day was spent in flooring over the whole well and in photographing. On the fifteenth, with Tewfik Effendi present again, we raised the gigantic coffin lid and exposed a disproportionately small coffin inside (fig. 27). That in turn was photographed as it lay and then opened and we were looking at a slender little mummy simply wrapped, and festooned with garlands still fresh enough to show the colors of their flowers (fig. 28). By nightfall both of the coffins and the mummy were safely stored in the workshop at our house.

The big coffin of Meryet-Amūn is a remarkable object (fig. 30). Not only is it of gigantic size, but it is a piece of superbly skillful joinery, made of carefully selected cedar planks tenoned together and carved inside and out to a uniform thinness.¹⁹ The carving of the face has been studied with the most subtle knowledge, and accomplished with a surface as soft and smooth as the features which it portrays (figs. 31 and 32). The eyes and eyebrows are inlaid with glass; the wig and the torso are carved with deeply incised chevrons and scales painted blue; and the body is sheathed in feathers lightly engraved in the wood. But the glass of the eyebrows and lids is cheap and is carelessly stuck in the place of some more valuable material. The incisions in the decoration of the wig and torso and in the inscription are partly filled with a cement which still retains the casts of inlays. And finally, over the body there are rows of little nail holes which show that, except perhaps for the face, the whole coffin was once sheathed in sheets of gold, both inside and out. Obviously this coffin was once of a richness comparable to that of the outer coffin of Tut'-ankh-Amūn.

The inner coffin, while much smaller,²⁰ had been almost as lavishly decorated (fig. 29). On the head we found a tenon hole

¹⁹ The length is 313.5 cm. (10 ft. 3½ in.). Nowhere, except on the face, is the wood more than 5.5 cm., or less than 3.5 cm., thick (2¼-1½ in.).

²⁰ Length, 185 cm. (6 ft. 1 in.).

which had once held the golden vulture head of a queen's crown, and all over the body there were the rows of nail holes show-



FIG. 30. THE OUTER COFFIN OF MERYET-AMŪN

ing that within and without the entire coffin had been incased in sheets of gold, which must have been chased with the feather pattern still to be seen lightly scored in the

wood. None of this richness was left, however. In place of the vulture head on the brow a uraeus had been painted; the wig was colored blue and the face yellow; a blue and yellow collar had been daubed over the

a pretty clear story. At some time in antiquity the tomb of Meryet-Amūn had been robbed and on the discovery of the outrage all that was possible had been done to cover up the damage. The coffins had been



FIG. 31. THE OUTER COFFIN OF MERYET-AMŪN

breast; right across the feather pattern down the front was painted a copy of the inscription on the big coffin, and the body was given a red wash.

Even down in the crypt we had noticed some of these evidences that the coffins had been stripped of their riches and then refurbished. Taking this fact with obvious signs of forcible opening on both coffins, we had

cleaned and painted, the mummy had been shut up in them once more, and the little offering dishes and the wreath of leaves had been placed at the feet.

The date when all this had happened had been recorded in a docket, written across the breast of the mummy itself in a bold hieratic hand, reading: "Year 19, Month 3 of the Winter Season, Day 28. On this day

examination of the King's Wife Meryet-Amūn" (fig. 33).²¹ For a long time we were at a loss to know what nineteenth year was meant, but we eventually settled that point when we came to unwrap the mummy. The mummy had been stripped almost to the bone, but it had been most carefully bandaged up again in clean, new linen and among the sheets we found several marked: "Linen made by the High Priest of Amūn, Ma-sa-har-ti, true of voice, for his father Amūn, in the Year 18"

(fig. 34). Since Ma-sa-har-ti was high priest in the reign of King Pay-nūdjem, it was clearly in the latter's nineteenth year—about 1049 B.C.—that the mummy of Meryet-Amūn had been pillaged and then restored.

We were learning a good deal about the history of the tomb. That second blocking of the doorway must have been done in 1049 B.C. by the necropolis officials who restored Meryet-Amūn's mummy. After they had closed up the doorway, they would naturally have been careful to hide the tomb once more, but in spite of their precautions its existence would have been known to lots of people working in the necropolis at the time. That is to say, the location of the tomb would have been known and would have been remembered for several years, but few could have seen it inside or would have suspected the existence of the well which cut off the back chambers. We must assume that when Entiu-ny died none of the officials who had ever been in the tomb were still active in the necropolis, and that those who chose it

for her burial place were in possession only of this second-hand knowledge. Of course it is impossible to translate such a condition of affairs into terms of years, but at least we can feel reasonably certain that Entiu-ny died well within a generation of the nineteenth year of Pay-nūdjem—an excellent check on our idea that she was Pay-nūdjem's daughter.

However, we had not yet settled to our own entire satisfaction the problem of the first

blocking and the original ownership of the tomb. At the time when the robberies were becoming only too common, the royal mummies were often moved by the priests to hidden and unsuspected corners of the necropolis. Hence the mere finding of Meryet-Amūn's mummy in this tomb did not necessarily mean that it had been hers in the first place. In fact, for some time we doubted whether it could have been, because no queen's tomb had ever been discovered anywhere nearby. So far we were still leaning toward our first idea that this tomb had originally

belonged to one of Hat-shepsūt's courtiers.

It was only when we had cleaned the last of the rubbish out of the tomb that we changed our minds. A pile of rags had been thrown into the unfinished corridor to the left of the well (fig. 23 e). When we came to examine them they turned out to be the bandages cut and ripped off a mummy, and among them we found one marked: "The God's Wife, the King's Wife, Meryet-Amūn, beloved of Amūn. May she live!" These, then, were obviously the original bandages torn off of Meryet-Amūn's mummy by the thieves. A pile of rubbish of all sorts had been swept out of the back



FIG. 32. THE OUTER COFFIN OF MERYET-AMŪN

²¹ At the time of the discovery of this docket we were fortunate in having the help of Prof. Eric Peet, who is the leading authority on documents relating to the tomb robberies in the XXI Dynasty.

chambers into the well and still lay where it had fallen on the far side of the well bottom (fig. 23 f). Among other fragments of funeral furniture this pile contained bits of an enormous wooden coffin plastered over with white gesso. Other pieces of the same coffin had been found already in the corridor and in the entrance pit, and, when they were put together, we discovered that it had been actually big enough to hold the great coffin of Meryet-Amūn. In addition, we found the vulture head of the queen's crown from the coffin's brow. Obviously here was a third, outermost coffin of Meryet-Amūn so completely wrecked by the thieves that it had been simply swept out of sight

we worked (fig. 23 d). Now it is possible to dig under foundations once they are set, and even to expose them without necessarily bringing them down, but it is absolutely impossible to lay heavy stones unsupported across a void, or supported at most by only a thin shell of crumbling shale. Thus the tomb must have been made after the middle of the Eighteenth Dynasty when the temple was built. On the other hand, while a well cutting off the back part of the tomb was common in the Valley of the Kings throughout the Eighteenth Dynasty, in the Nineteenth Dynasty it was given up. Therefore, we felt safe in dating the tomb of Meryet-Amūn to the second half of the

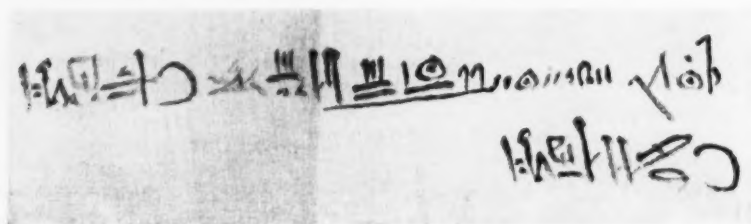


FIG. 33. DOCKET GIVING THE DATE OF THE RESTORATION OF THE MUMMY OF MERYET-AMŪN

at the time of the restoration of the mummy. From these finds it followed that Meryet-Amūn had been robbed here in this tomb, for it was very unlikely that the necropolis officials would have brought scraps of her torn-up bandages and of her demolished coffin from a distance. Furthermore, the most minute examination of the rubbish from the tomb failed to show any trace of an earlier occupant. And thus it was that at the end of all of our theorizing we arrived at the conclusion that we had discovered the tomb of Queen Meryet-Amūn and that it was at her funeral that the door had first been walled up.

In the meantime, while we were still working in the first corridor, we had noticed two things that gave us a very good idea of the period when the tomb was constructed. That corridor passed obliquely under the north portico of the temple. In fact, so close under the portico did it pass, that the under side of the temple foundations were actually exposed in one place in the corridor roof, hanging precariously over our heads as

Eighteenth Dynasty, and her coffins confirmed this date absolutely. No one familiar with the two gigantic coffins, now in Cairo, which Amen-hotpe I made for the Queens Nefret-iry and A'h-hotpe could place the almost identical, and equally large, coffin of Meryet-Amūn much more than a century later. In short, Meryet-Amūn could not have been buried earlier than 1480 B.C. when the temple was finished, and probably not much later than about 1440 B.C.

The only question that remained at this point was to settle the identity of Meryet-Amūn herself. Two queens of that name were known, but our queen could be neither. One of them belonged to the family of A'h-mosē I, which was too early; and the other, to the family of Ramesses II, which was too late. And anyway, the mummy of the first was already in the Cairo Museum, and the tomb and sarcophagus of the second had long been known in the Valley of the Queens.

There remained a Princess Meryet-Amūn — "the King's Daughter, the King's Sister,

the God's Wife and Hand(-maiden?), sweet in love, living like Rē"—portrayed in the Shrine of Hat-Hor erected at Deir el Bahri by Thut-mosē III (fig. 35).²² No other representation of her has survived, but her titles and her position in the shrine make it evident that at the time of its erection this Meryet-Amūn was the ranking daughter of Thut-mosē III and of his Great Wife, Meryet-Rē. Furthermore, we know that the shrine was still under construction at the very end of the reign of Thut-mosē III and it is, therefore, reasonable to suppose that Meryet-Amūn survived her father.²³ True, she is not called a queen, but up to a certain point she bears exactly the same titles as our Queen Meryet-Amūn.

The title "the God's Wife," borne by both of them, merits a short digression. Elsewhere we find it more fully written "the God's Wife of Amūn in Karnak." Amūn was the patron god of Thebes, and Karnak his principal shrine. After the expulsion of the Hyksos invaders, the kings in Thebes attributed to Amūn not only their power but even their actual, physical being, the belief having arisen that Amūn had begotten each succeeding king in turn. It must be more than a mere coincidence that it is just at the time when this fiction appears that we find the title "the God's Wife" applied to the Great Wives of the kings—those queens who might be expected in the natural course of events to bear the successive heirs to the throne.

Since Amūn was to be the father, and the King's Great Wife the mother, of the next ruler, the queen was set apart from all other mortal women. Without much doubt the outward sign of the mystic union of queen and god was in the title "the God's Wife," and on the face of it, it would seem reasonable to suppose that this title was conferred on her in a divine marriage ceremony which would have been part of the pomp of her

earthly nuptials. The human marriage would have taken place in many cases before the queen and her mortal consort had ascended the throne. In these cases we can imagine the selection of "the King's Daughter and the King's Sister" who was to be the wife of the heir, was to outrank all of



FIG. 34. MARKS ON THE LINEN USED IN THE REWRAPPING OF THE MUMMY OF MERYET-AMŪN

his other wives and concubines, and was to be the mother of his successor. We can picture her marriage to her princely husband, and we can imagine her being taken to Karnak and there dedicated to her great future by a marriage to Amūn which would make her "the God's Wife." Then, in the course of time, would follow the accession of her husband to the throne and she would become "the King's Great Wife, joined to the Crown of Upper Egypt, the Mistress of the Two Lands," and, if she had borne a

²² Discovered and first published by Naville, *The Eleventh Dynasty Temple*, vol. I, pl. XXVIII B.

²³ The shrine was erected in the 45th and succeeding years of Thut-mosē III (*BULLETIN*, December, 1923, section II, p. 36). The statue of the goddess was not installed in the sanctuary until the reign of Amen-hotpe II, the successor of Thut-mosē III.

son, "the King's Mother." Thus we can read the whole career of an Egyptian queen in the order in which her titles were commonly written, and furthermore we can state that any princess who bore the title "the God's Wife" must have been the wife of a king, or at least of a king's heir.

Once we had come to this last conclusion we had practically proved that the Princess Meryet-Amūn, the daughter of Thut-mosē III, must have been the wife of his heir and successor, Amen-hotpe II. Since we know she was alive at the very end of her father's reign, we may assume that she was still alive in the last year of his life when her husband was made co-regent, and in the following year when he became sole ruler, and thus must herself have become Queen Meryet-Amūn. Furthermore, since Amen-hotpe II succeeded in 1447 B.C., and as we already had evidence to place the date of our queen's death somewhere between 1480 and 1440 B.C., we felt convinced that the two Queens Meryet-Amūn were one and the same person.

During her father's lifetime she had been "the King's Daughter, the King's Sister, and the God's Wife" of the Hat-Hor Shrine. After his death she had become "the King's Great Wife, joined to the Crown of Upper Egypt, the Mistress of the Two Lands" of the coffins which we had found. But the last and most treasured of titles—"the King's Mother"—had never been hers. She must have died soon after the coronation, for Queen Ti-o, who had borne Amen-hotpe II a son, occupied the position "the God's Wife, the King's Great Wife," and "the King's Mother" during the greater part of Amen-hotpe's reign.²¹ Of Meryet-Amūn, who had died childless soon after her coronation, no recognized trace existed until we found her tomb. Ti-o, the mother of Thut-mosē IV, has long been known from the monuments of both her husband and her son.

Knowing now, with fair assurance, who Queen Meryet-Amūn was, we can complete the story of the tomb.

In the middle of the Eighteenth Dynasty

²¹ Ti-o is called "the God's Wife" on her shawabti coffin in the Carnarvon Collection, acc. no. 26.7.931.

it was already becoming the custom to bury the pharaohs themselves in what we now call the Valley of the Kings, but there was as yet no Valley of the Queens. Several of them had been buried here and there in the desolate cliffs on the distant southern side of the mountain when someone thought of the little ravine behind the almost deserted temple of Hat-shepsūt as a sufficiently secret and safe place for the tomb of the new queen, Meryet-Amūn. Work was begun on it at least as early as her coronation but it was still unfinished when she died soon afterward. There was no time to hew out an actual burial crypt and her gigantic white outermost coffin was installed in the last of the unfinished passages beyond the well. On the day of her funeral came the enormous coffin overlaid with gold and brilliant with incrustations, the little innermost coffin just large enough to hold the mummy, and the mummy itself heavy with jewelry within its bandages. The coffins were closed, the richest of the tomb furniture was placed nearby, the bridge across the well was removed, and baskets full of the less valuable clothing and food were stacked in the outer corridors. Then the entrance was carefully bricked up and the pit filled in—and Meryet-Amūn lay in peace for the next four centuries.

The two succeeding chapters we have already told: how in the nineteenth year of King Pay-nūdjem, Ma-sa-har-ti being high priest, the tomb was discovered, pillaged, and again closed, and how a few years later it was opened again for Pay-nūdjem's daughter, Entiu-ny. Then followed nearly thirty centuries of quiet, unbroken until this year.

There still remains a good deal to dig in the little ravine on the hillside above Deir el Bahri, and finishing it will be the first of our tasks next season. The discovery of the tomb of Meryet-Amūn has amply verified our guess that the chip heaps above came from at least one tomb. The question is, did they come from more than one?

The work was divided among the members of the Expedition very much as it has been during the past few seasons. The administration, the correspondence, and the accounts were handled by Brewster. The

photography was done by Burton—this in addition to his work with Carter at the tomb of Tut-'ankh-Amūn and the continuation of his record of the tombs in the Valley

Christian necropolis and Davies on the temple of Hibis and in the tomb of Rekh-mi-Rē', and also began a copy of the inscribed chamber in the tomb of Sen-en-Mūt.

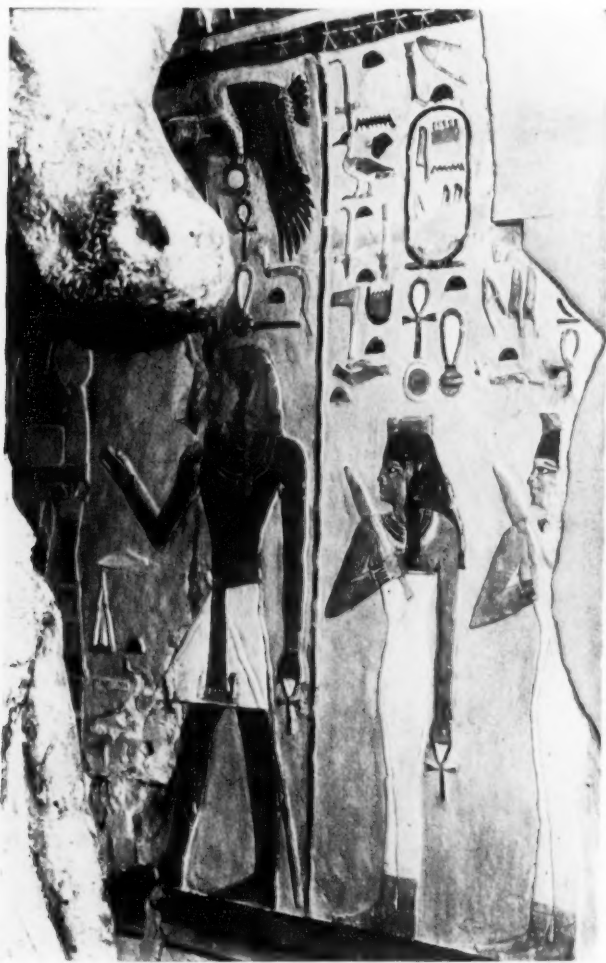


FIG. 35. PRINCESS MERYET-AMŪN AND ONE OF HER SISTERS
IN ATTENDANCE ON THEIR FATHER, THŪT-MOSĒ III, IN THE
SHRINE OF HAT-HOR

of the Kings and on Sheikh 'Abd el-Kurneh. Hauser spent part of the season at the Christian necropolis in Khargeh Oasis and, on his return, made the plans of the tomb of Meryet-Amūn and superintended the re-erection of the large Osiride statue at Deir el Bahri. Wilkinson assisted Hauser on the

Hayes started the collation of the texts in this last tomb and, in connection with them, copied the inscriptions carved by Sen-en-Mūt behind the doors in Deir el Bahri. Incidentally, among these last there were two which stated that it was with Hat-shepsūt's permission that Sen-en-Mūt had placed

memorials of himself within the temple. In addition to his work on inscriptions, it was Hayes who fitted most of the statue fragments together this season.

The only new member of the household was Charlotte R. Clark, Assistant Curator in the Department of Egyptian Art of the Museum. Our excavations at Thebes have resulted in the accumulation of such a quan-

tity of scientific records as to require a specialist for their arrangement and indexing. Miss Clark has carried the work on them to an advanced point and she has also assisted in the accumulation of a large amount of material to be used in a forthcoming publication of the funerary models of Meket-Rē.

H. E. WINLOCK.

NOTE

The explanation given above for the title \square_{e} , "the God's Wife," is based on its occurrences in Gauthier's *Livre des Rois*. A few examples discovered since the publication of Gauthier's work might have been included, but it is doubtful whether they would modify the conclusions to be drawn from the hundred or more cases which he collected.

The title first appears at the beginning of the Eighteenth Dynasty (Lepsius, Denkmäler, II, pl. 149 a, from Gezîret es Sail = Rois, I, p. 250; II, p. 124 is of unknown date). On the existing monuments of the Eighteenth and Nineteenth Dynasties there is only one exception to the rule that those who bear the title also are "King's Great Wife." The one exception is Nefru-Rē', and of course it is always possible that some monument of hers may be found which will bring her into conformity. However, if Nefru-Rē', who was , "King's Daughter and King's Sister," had been married to Thut-mose III and so become and then died before becoming , her case would be somewhat similar to that of Meryet-Amūn (BULLETIN, December, 1928, section II, pp. 48 and 57).

Two apparent exceptions to this rule in the Twentieth Dynasty (Reis, II, pp. 201 and 202) are women of whom too little is known to draw any clear conclusions from their cases.

Not only are the two titles $\overline{\text{𓆎}}$ and $\overline{\text{𓆏}}$ connected, but $\overline{\text{𓆎}}$ precedes $\overline{\text{𓆏}}$ five times out of six when both appear on the same monument, and there is a possibility that in the few cases where $\overline{\text{𓆎}}$ is placed last, it is to emphasize the queen's connection with Karnak.

After the Ethiopian invasion the title $\overline{\text{ḥ}}\overline{\text{ḥ}}\overline{\text{ḥ}}$ obviously underwent a modification to meet the entirely new political situation which arose when a princess, resident in Thebes, was delegated as the ruler of Amūn's domain in Upper Egypt while the king resided elsewhere. At this time two other titles became very common, but always as amplifications and perhaps almost as synonyms for $\overline{\text{ḥ}}\overline{\text{ḥ}}\overline{\text{ḥ}}$. They were $\overline{\text{ḥ}}\overline{\text{ḥ}}\overline{\text{ḥ}}\overline{\text{ḥ}}$ "the God's Hand(-maiden?)," which first appears as early as Meryet-Rē' and Meryet-Amūn of the family of Ṭhut-mose III, and $\overline{\text{ḥ}}\overline{\text{ḥ}}\overline{\text{ḥ}}\overline{\text{ḥ}}\overline{\text{ḥ}}$ "the God's Devotee," which first occurs with Isis of the family of Rameses VI.

THE GRAPHIC WORK OF THE EXPEDITION

Last season was spent mainly in the necropolis of Thebes, though five weeks were passed in the Great Oasis since the drawings for the publication of the temple of Hibis needed to be checked and the work in the field brought to a conclusion. The greater part of the remaining time was spent by me in revising and completing the illustration of the tomb of Nefer-hotep (no. 49), work which the darkness and the defaced condition of the walls has rendered unexpectedly long and difficult. Both Wilkinson and I were also employed in making the last copies in the tomb of Rekh-mi-Rē'. The time which my wife could give to us was unavoidably cut short this year and was mainly devoted to the same two tombs. Perhaps the last fortnight of my stay proved the most productive, however, since a tomb which had seemed little more than a hopeless ruin yielded up a jewel and, by the two fragments which it still contained, has decided the twofold subject of this report.

I. ROYALTY AND THE CAT

Tomb 120 lies open on the hillside. Its rock roof has fallen in and the masses of stone have half buried the two chambers. The upper parts of the walls of the outer room have been stripped as well by the malice of man and, so far as can be seen, only two presentable fragments survive. As the king plays a part in both of these surviving fragments, the inference is that the mutilation of the rest was at his instance. When paying a somewhat casual visit to the tomb one day, I recalled that I had once had reason to hope for better things below the debris at a certain point and the lifting of a few stones confirmed this. The picture widened and bettered with every basketful removed, and it was soon plain that it was going to be almost a replica of the lower part of the great throne scene in Tomb 226, a copy of the reassembled fragments of

which has long been in the Museum. Eventually the bottom was reached, but, as the tomb could not be thoroughly cleared this year, a tracing and the painting of a detail had to suffice.

The decoration of the inner room is curiously different from the outer. First thoughts might suggest the reign of Hateshepsūt; second ones, the Ramesside era. The subject is funerary; the ground color is a purplish drab; and no merit is obvious in the work. But this conclusion may be hasty, for every design has been carefully and independently cut out, as if the perpetrator wished to enjoy the full taste of his malice. Fortunately one scrap of text is less illegible than the rest and identifies the owner with "the second priest of Amūn. 'O-nen."¹ This is important, for in this man we have the brother of Queen Tiye. The pertinacity with which Amenhotep IV (Akh-en-Aten) pursued his Atenist hobby in the necropolis is here vividly presented to us, since he is wrecking the tomb of his maternal uncle, blotting out his figure, and allowing only those of his own father and mother to survive. One can almost see his arm itching to descend upon these also. However, they were spared to adorn the BULLETIN, and, what is more, the great fragment seems to have been painted with a care of which no other surviving traces give any signs.

The royal pair (figs. 1 and 2) were seated in a pavilion within a pavilion, the canopy of the inner one being supported on lotus columns; that of the outer, on columns with a capital of open papyrus (as in Tombs 48 and 226). This erection is set on a stepped dais, which, as it lies beneath the feet of the king, is adorned with figures of the peoples assumed to be subject to Egypt, at once united and throttled by the plants of South

¹ Davis, *Tomb of Iouiya*, p. 18. Lieblein, *Dictionnaire des noms hiéroglyphiques*, 606.

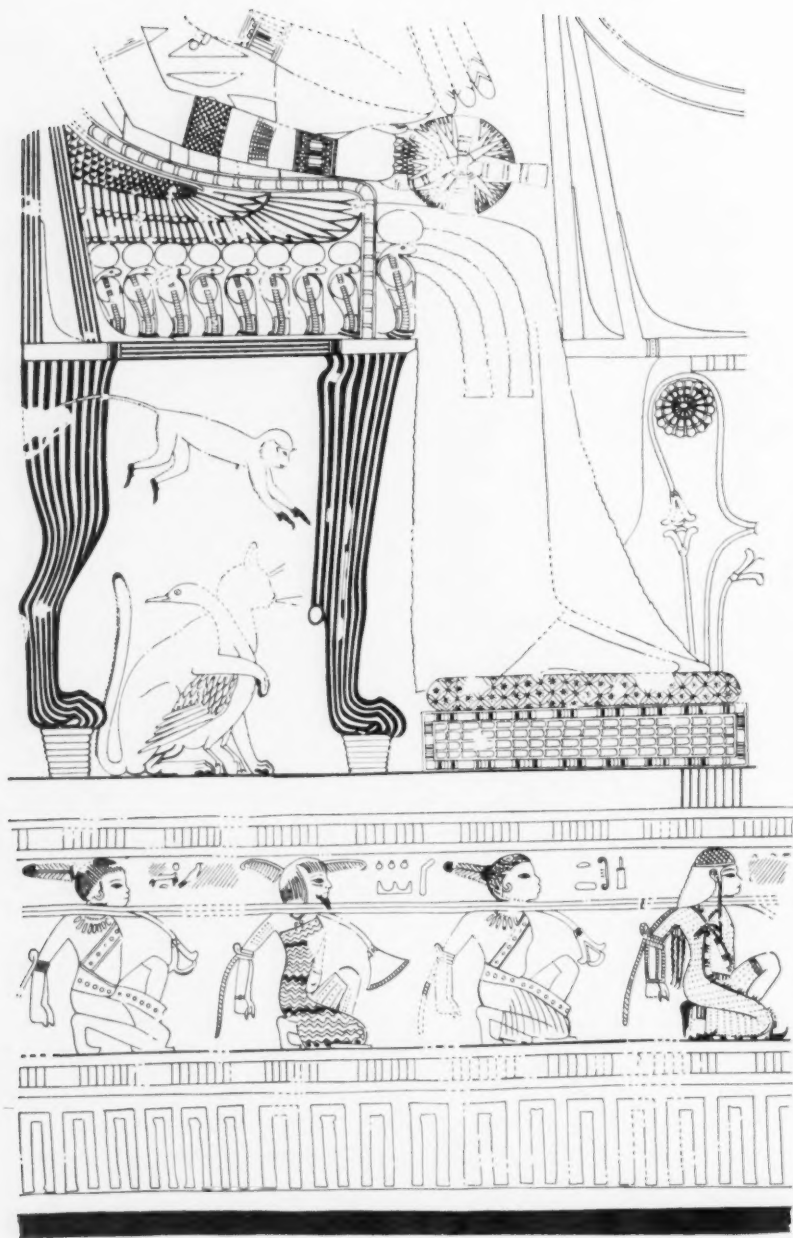


FIG. I. QUEEN TIY ENTHRONED

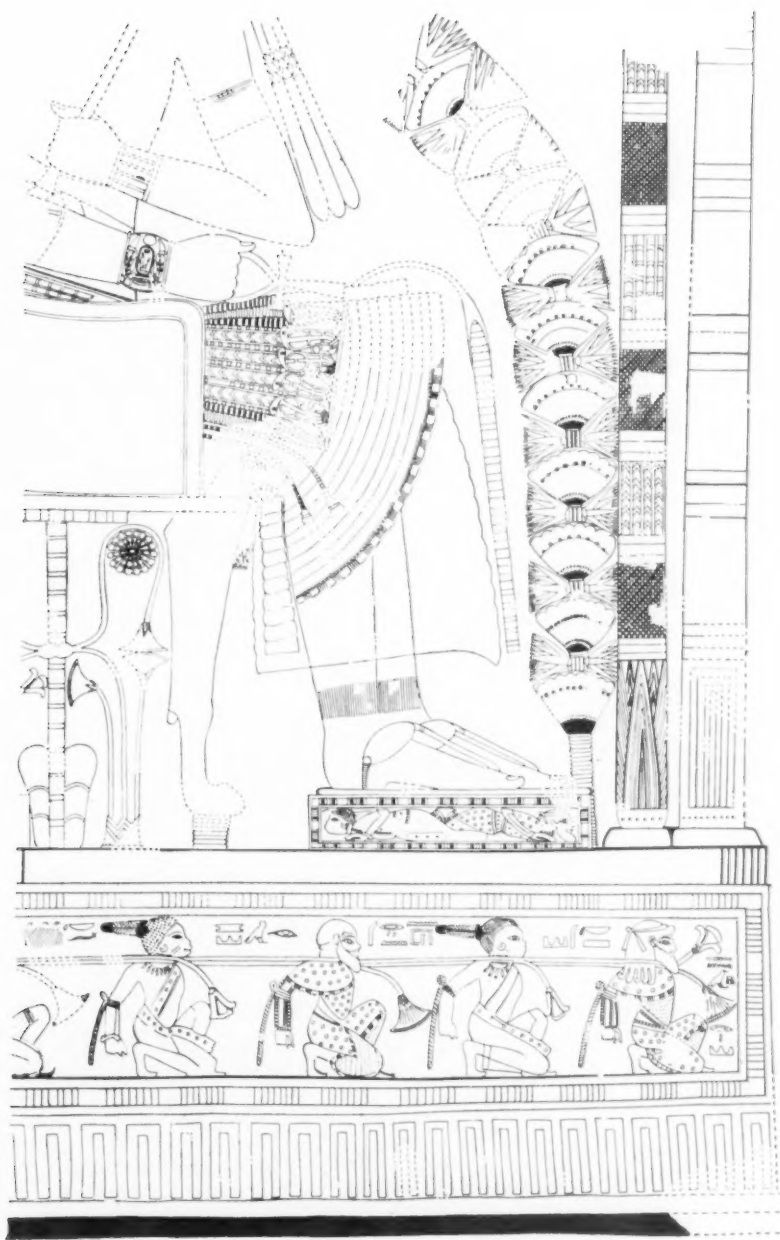


FIG. 2. AMEN-HOTPE III ENTHRONED

and North Egypt, like slaves strung on a common rope. Queen Tiy sits in an arm-chair, dressed in a flowing white robe which is gathered in by a red sash wound round and round the waist. She carries the ceremonial whisk and 'ankh-emblem; the latter, in this case, is made up of little beads and adorned with lotus flowers, or else is entirely floral. She wears the vulture crown with the heads of the snake-goddess of the North and the vulture-goddess of the South attached to it, and the high feathers set on a base ornamented with uraei. The back of her chair seems to have been adorned with the figures of two winged snakes, which, by extending one wing along each arm, completely embrace the occupant. An additional row of uraei is probably in open woodwork and bright with paint and gilding. The frame and the legs of the chair are carried out in ebony inlaid with lines of ivory, with gilded castors and minor parts. The queen's feet rest on a cushioned footstool.

Her husband, Amen-hotpe III, is supposed to be seated at her left side. He quite outshines her in the intricacy and color of his dress; for, though his long gown is a simple white, it is overlaid with so much finery that only the lower part of it is seen. On the breast it is bound round by a red sash. The stiffer overskirt which projects above the knees is light red, fringed with blue and red, and over this the broad end of the richly decorated sash hangs down. Whether this was in embroidery or woven stuff, the row of uraei on the lower hem seems to be inlaid in gold. A tight-fitting white undergarment ends at the ankles in a deep fringe. An extremely artificial and uninteresting bouquet is planted in the platform in front of his feet, bending over as if to extend its scented tip to the royal nostril of its own impulse. The sides of the footstool are painted with figures of the Syrian and the negro, crushed beneath the king's feet. The design on the arm of his chair (fig. 3) is carried out in carved and painted woodwork. We were familiar with it already in finest relief from other tombs of this reign (48 and 57); here we have it in beautiful line. The legs are those of a lion, but the head and mane attached directly to

them are so small that the connection is merely hinted at. However, it has not become absurd as in the case of the couches of Tut-'ankh-Amūn. These legs are connected by gilt openwork, symbolic of the union of North and South.

The "nine peoples of the bow" on the dais do not include any thoroughly Egyptian localities, but they do include the ever-rebellious peoples of the upper Nile and of Libya who are not reckoned among the loyal. If the truth of the ethnic portraiture here is more than questionable, at least the preservation is perfect—so that we have no doubt as to how the artist pictured them to himself—and their decorative value is beyond cavil. The peoples of the North and the South alternate for artistic reasons. The list of the former seems to move round the land of Egypt in a direction contrary to that of a clock. On the right we have the land of Babylonia (*Sen-gar*), of Mitanni (*Naharin*), of the Cretans (*Keftiu*), of Libya (*Tehenu*), of the Bedu (*Shasu*). The peoples of the South are those of Kush, Irem, Iuntiu-seti, and Mentu-nu-setet. These four negro figures are given no individuality beyond that of varying grades of ugliness.

The three representatives of the north-east all wear much the same long robe with fringed cape, swathed skirt, and broad belt, and have the same fair (but not very fair) complexion. Only their hair differs, being long and curled in the far east, shaved (except the beard) on the upper Euphrates, bushy in the deserts of the southeast. This uniformity is very unsatisfactory. The Libyan is typical (fig. 4), but is he typical of the race or of the picture that passed as typical? With the figure labeled "Keftiu" and surely from Crete or from a region which included Crete, we are brought to a halt, wishing very much that the preceding figures had given us confidence in the reliability of the artist. For this (fig. 5) is something quite new in the presentation of a Keftian; new, for there is nothing at all that resembles the customary type except the three locks falling to the waist behind.²

² The lock falling in front over the breast corresponds to a Cretan lady's coiffure but is rarely seen on men (Evans, *Palace of Minos*, vol. II, pp. 753 and 791). It has some resemblance to

In everything he is non-Cretan, having a fair and prognathous face, rather Mongolian in aspect, with bulging forehead and fat chin, a long mantle with sleeves to the wrist, a skull cap, and shoes. But the last have the sharply upturned toes which are characteristically Hittite.³ In short, except

whether the artist knew the difference between the two. If the differentiation of ethnic types here had inspired any confidence, we might ask whether the Hittite Empire had not by this time brought Cretan settlements, on the mainland at least, under its sway, so that a Cretan-Hittite admixture



FIG. 3. THE DESIGN ON THE KING'S CHAIR

for the long Syrian sleeves and the division of the hair behind, the man might be worth study if he had been presented as a Hittite. And as the latter nation is not included in the list—as it should have been on account of its political importance, greater than that of Crete at the time—one ventures to ask

Hittite sculpture (Schaefer-Andrae, *Kunst des alten Orients*, pp. 560 and 564; Müller, *Asien und Europa*, p. 352), but most resembles the Libyan lock (fig. 4).

³ The long robe, I think, is only once documented, and that very doubtfully, for a Cretan youth (Evans, *Palace of Minos*, vol. II, p. 723). For the cap on a Syrian girl, see Müller, *Asien und Europa*, p. 300.

existed which would more or less justify this presentation. But we need not try to save the face of our artist; there is more ground for crediting the majority of the artists—and, no doubt, the Egyptian nation generally—with surpassing ignorance of their far empire. In fact, it had become so markedly a political fiction that it is well shown here in a fictitious illustration.

Had these figures been true to fact, they might have been the most valuable feature of my discovery. As it is, the palm must be given to a side show, if it may be termed so. The main scene evidently depicted a very

formal and dignified ceremony in which the second priest of Amūn rendered an account of his office—perhaps like that other second priest, Puy-em-Rē—by introducing an embassy from foreign parts bearing their varied tribute to the temple of Amūn. Thus was exhibited the rich prize which Egypt held so easily—so far as Amen-hotpe III was concerned—and on which she was growing so fat and so sleek, ignoring too

fur, holds under one forepaw a fat duck which has given up struggling and seems quite resigned to any fate except the alternative before it of falling into the brown hands of a monkey, which, excited beyond measure by the contest just ended and the present surrender, has been caught by the artist midway in a leap of ecstasy over the cat's head. An instantaneous photograph could not have seized the action better and



FIG. 4. A LIBYAN

much that empire on the northwest which was getting beside itself at the sight of this harvest reaped so lightly under the very nose of its rivals. This obvious reflection might have been made by any observant man in a Theban street, and equally by any keen-witted visitor to this tomb, who looked, not at the self-satisfied figures on the throne or before it, but—under the queen's chair. I do not credit the artist with the intention of uttering a most timely parable; but high humor when close to nature may be pregnant with subconscious truth, like other forms of art. At any rate what is seen under the chair is a gem of comedy and a superlative piece of color work (fig. 6; from a painting). A more than usually satisfying cat, royal in a well-kept coat of

few artists could have better rendered the slim, lean-loined, nimble animal, ever on the leap and never failing in its hold or its aim, or have contrasted it better with the creature that, gifted with all agility at need, is happiest in long repose. The bright green of the monkey, the rich stripes of the cat, and the delicate feathering of the bird are shown up by the glaring black and white lines of the chair and the dull green mat which frame in the episode, and are modified by the golden ground against which the whole scene within the pavilion is backed. The artist, if acquitted of political allusions, is at least aware of the comedy of human life, which can be matched in all its essential phases by life on lower planes and often reduced to its true terms by the comparison.

He, no doubt, had a groveling reverence for the royal house, but nothing could stop him from indulging in a long-drawn smile while his face was buried in the dust.

But what criminal has deprived us of pussy's head—even though he is to be reprieved to purgatory for sparing us pug's figure? The painting seems to have been buried too deep for the prowling Arab boy to have discovered it. Did the bitter Atenist, then, finding everywhere some

now visible there (fig. 7). It shows the king standing within an inclosure with a crenelated wall, making an offering of flowers to a stela set within a kiosk. It is on an eminence of some sort; for an attendant bringing incense is obviously on a lower level. Behind him is a great pile of grain, and traces of similar piles are visible to the left and lower down. This scene, in itself not very interesting, has parallels elsewhere and so lifts the curtain a little on an un-



FIG. 5. A MAN OF KEFTIU

taint of polytheism, see in the cat an image of Bastet or Sakhmet? Or did the reactionary smell out, somewhat as I have done, a political symbolism and see in Tiy's favorite an emblem of her mistress's design to stifle the sacred goose of Amūn? More likely, the poor man who laid a friend to rest in a coffin buried in the debris just below the picture did not like to leave the cat at large so close to the dead, but did not recognize, or else did not fear, the unfamiliar monkey. In any case, the head is gone—and its loss is very regrettable.

2. THE KING AS PRIEST OF THE HARVEST

High up on one of the corners of the outer hall of Tomb 120 is the only other fragment

known drama of Egyptian life—the celebration of harvest and the rôle which gods and king played there. Since, then, these parallel scenes are practically unknown and are mostly in tombs with which the Expedition has come into more or less serious contact, they may be reproduced and discussed here and so give better value to our fragments.

Foremost, for size at least, is a picture in the tomb of Sen-nūfer, mayor of Thebes and overseer of the granaries of Egypt under Amen-hotpe II. Figure 8 does not give a quite complete reproduction of the original, though it affords a clearer impression than a visitor to the tomb would gain. The whole extent must be imagined as spread with yellow grain, the only spaces clear of it being the stairway near the gate,

the two narrow paths (?) edging the broad strip of grain which runs round three sides of the picture, the figures of men, animals, and trees, and the little kiosk in which the king is offering. The three narrow, longitudinal paths in the middle are covered with white grains, scarcely distinguishable from the background.⁴ The conical piles of corn are picked out from the surrounding field by the grains that form their outlines being given a deeper color. In places the grain also differs in form, some being arrow-headed or jagged at the top edge; but possibly this may be only a brush mark. Thirty square feet to be covered by grains may certainly be called hack work!

The granary or open store space here depicted has a main division, surrounded on three sides by a double white wall, the space between being filled with grain, and on the left side by a single wall in the middle of which a great gateway is set, inscribed with the titulary of Amen-hotpe II. Outside this, to the left, is a forecourt, now broken away, in which trees are planted and grain is strewn. No doubt the central path would be continued through this to an entrance gateway in the axis. We may imagine that still farther to the left Sen-nüfer was shown, facing left, and presenting to the enthroned king his report on the grain supply of Egypt.

The main store yard is divided into four strips by a central gangway and two similar walls or paths parallel to it. On each side of the central path are four great pyramids of corn.⁵ One side strip (at the top) contains lower and rounded piles of grain, marked from that strewn round them only by a slightly whiter tinge being given to their contents. The lower side strip is no doubt to be thought of as similarly occupied, but is actually filled with the accompaniments of the royal offering—namely, a booth of wreathed water jars and two butchers slaughtering sacrificial animals. An interesting feature is the long flight of steps in-

⁴ The faintness of these grains may be due only to the blocking out with white paint of yellow grain, which, by error, had invaded the path.

⁵ Actually the artist has had to base the lower pyramids on the lowest strip, since the height desired for them demanded the width of both divisions.

side the main inclosure, starting from the gateway. This is flanked by the lines of a containing wall and, inside that, by the convolutions of two serpents whose heads face the entrant. One might suspect that these were imaginary guardians of the place, but the entrance to the upper terrace of Deir el Bahri supplies us with the true explanation, since the rounded copings of the walls of the ramp there are sculptured with two gigantic snakes of this sort. Another feature of the inclosure is the presence of two *dōm*-palms, irregularly placed to break the symmetry. It may be doubted if these, or the sycamores in the forecourt, had any further justification in fact than that they were usually planted in the alleys and courts of closed magazines, since they would harbor birds rather than provide shade.⁶ But here they serve a decorative end; for the branching *dōm*-palms happily counterbalance by their inverted triangles the monotonous array of pointed pyramids.⁷

The granary is depicted here in the first place as the record of an official's sphere of duty, but is also utilized as a reminder of the great day of the year when the king appeared in the granary to celebrate the harvest thanksgiving. The designer has ingeniously brought this rite into the very center of the picture and has made room for it on the apex of a specially large heap of grain, which accommodates the monarch and an openwork altar of burnt offerings as well. This "high-place" is reached by a solid flight of steps up which three attendants are ascending, bringing supplies to the altar.

How are we to picture the actual state of things? Each of the other piles of grain is pointed like a pyramid and, to make the resemblance closer, is topped by a black pyramidion like the basalt peak of a real monument. Is this pure fancy, are the steps as mythical as Jack's beanstalk, and

⁶ See Davies, *El Amarna*, vol. I, pl. XXXI.

⁷ There is a curious resemblance between this scene and the device of the Nubian goldsmiths (Gardiner, *Tomb of Huy*, pl. XXIV). Has the design been borrowed, or have we the natural working of artistic impulses which choose simple architectural forms—the pyramid, the obelisk, the mastaba—and make the piles of grain or incense conform to these, breaking the hard lines by the curves of a tree?

did the king, after all, offer on the ground in a chaff-laden atmosphere? Or was there some foundation in fact for the picture?

Now the heap of grain in early days, in the North at least, was often covered with

times a pointed pyramid) on a rimmed floor. A bumper harvest was often spoken of by scribes as "reaching to heaven," and this helped to induce the comparison with a pyramid. Hence arose the temptation of

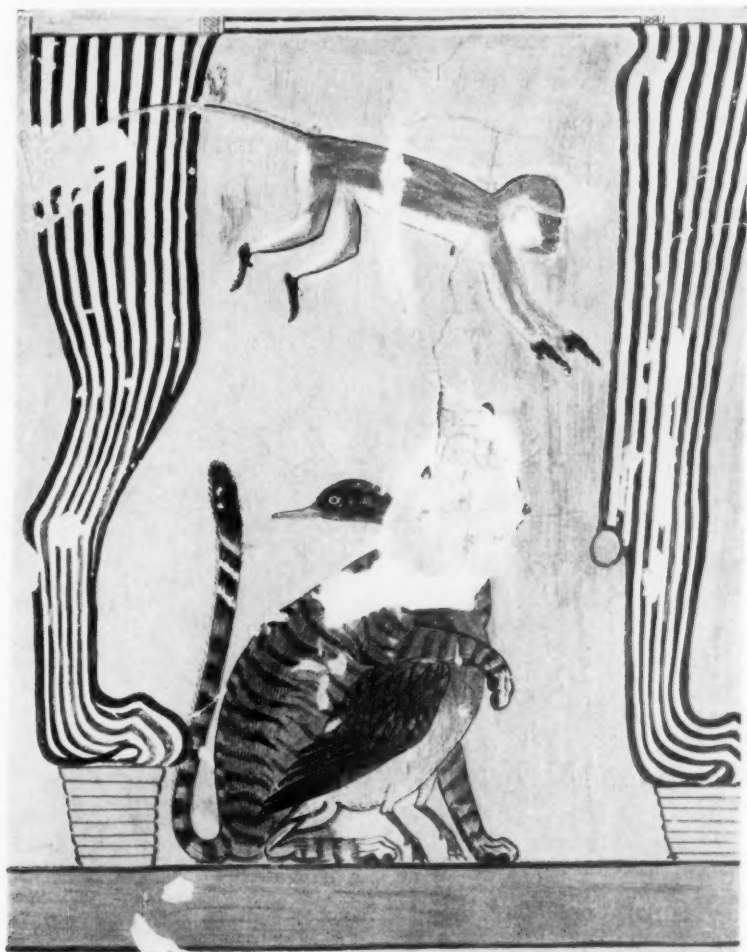



FIG. 6. MONKEY, CAT, AND DUCK UNDER QUEEN TIY'S CHAIR

cloth like our rick cloths to protect it from chance showers or marauding birds.⁸ The heap was then easily assimilated with the pile of sheaves and acquired the shape of a truncated pyramid—hence the sign  for "grain store," replaced later in the South by the more correct mound of grain (some-

⁸ Steindorff, *Das Grab Ti*, pl. 122.

the artist to place the king on top of a pile metaphorically represented in this way, as on a high place whence he could make offering to the sun-god, exactly as the priest or king did on the summit of the truncated pyramid of Abu Gurāb in the Fifth Dynasty. In other pictures, keeping nearer to reality, he shows rounded heaps (figs.

7 and 9) or helmet-like domes which approximate the form of real beehive granaries (fig. 10; and Davies, J. E. A., 1923, pl. XXV).

But the stairs? These occurred apparently in all the pictures. Is it that the artist, having effectively placed the king on high, had to supply stairs for him to mount by?⁹ One can believe so; and, as the exag-

the natural angle-of-rest of grain might well be raised. This, being covered with grain to the depth of a few inches, would give the illusory appearance that the picture presents.

But a middle course between realism and illusion is the safest. A building has recently been found at El 'Amarneh which has been explained as a granary. It consists of a

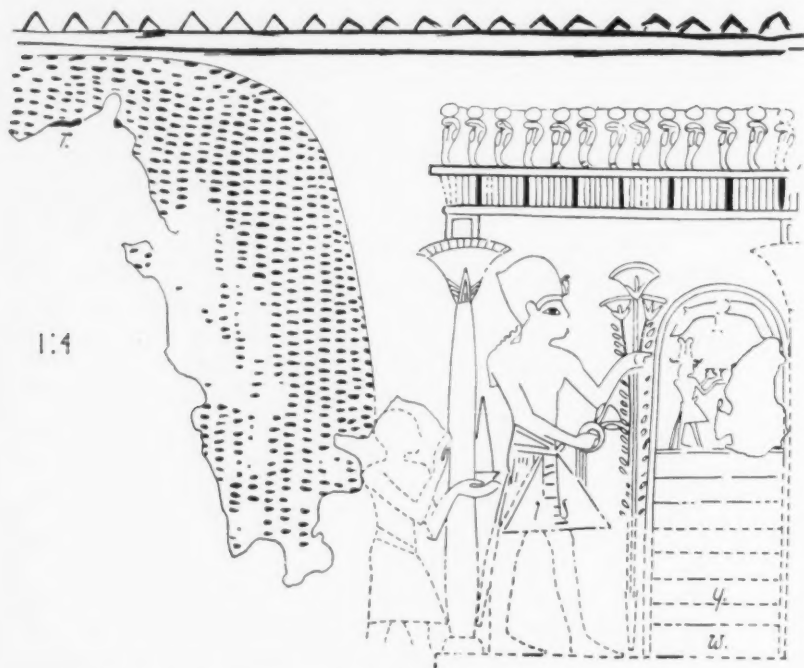


FIG. 7. AMEN-HOTPE III CELEBRATING THE HARVEST. TOMB 120

gerated depiction in figure 8 is the earliest of the series, it may be the origin of all subsequent representations. However, one can imagine that if the chief grain store of Amūn at Thebes was the scene of a yearly thanksgiving in which the king officiated, and if it was felt that the offering should be made from a height that cleared the walls of the inclosure and surveyed the wealth of grain spread out below, a pyramid with

⁹ In another harvest scene, in Tomb 96, men are actually ascending a pyramidal heap of grain to empty out sacks on it, apparently by steps as if it were a masonry. Elsewhere scribes sit on the rounded tops of steep piles of corn, and not a grain yields under their weight (Wreszinski, *Atlas*, vol. I, 234).

platform, some ten feet high, ascended by a ramp. On each side of this are open brick chambers built up to a level with the platform, so that they could be filled by men or beasts ascending it and throwing their burden of grain down into them.¹⁰ When we consider the exceptional stairway in our picture, set near the gate and within the walls, it cannot but be an ascent. And, if so, to what does the ascent lead if not to an elevated way through the middle, on each side of which lay the roomy store pits for

¹⁰ Notice also this point in the description: "The walls are battered and would produce a façade in the form of a truncated pyramid." (Whittemore, J. E. A., 1926, pp. 9 and 10.)

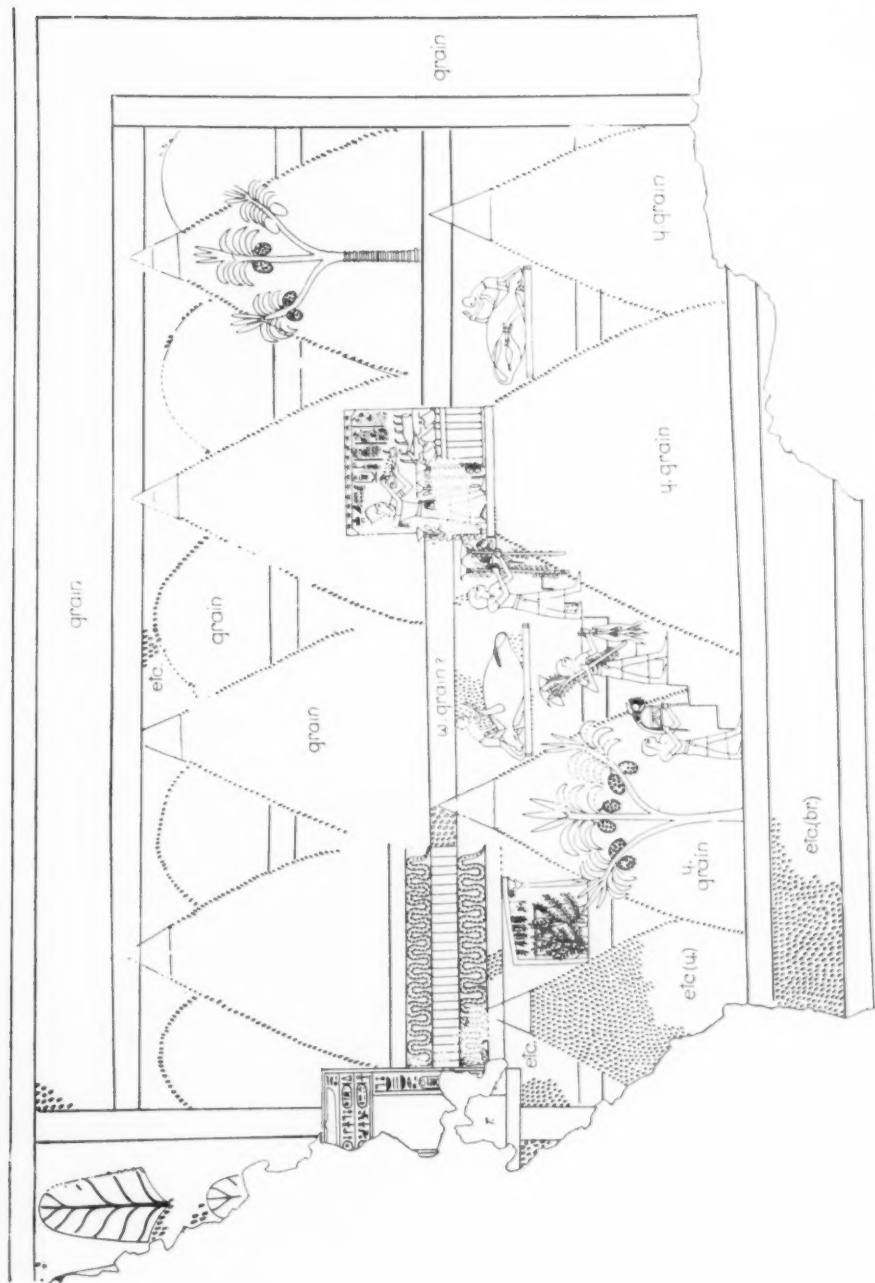


FIG. 8. THE GRANARY OF AMÜN. TOMB OF SEN-NÜFER

the several kinds of grain? When the harvest was plentiful, the grain would stand up in piles, with the broad walls of the pits dividing one from the other at the foot. It would be from this elevated gangway that the king would offer, or, if anyone will, from a special platform on top of it, with a second flight of steps—so bringing the king to a level with the top of the highest pile. Here he would seem to many a spectator to be standing on the top of one of the piles, and, knowing this, no Egyptian draughtsman could resist the temptation to place him there. If this second elevation did not exist, as is more probable, the artist ought to have placed the assistants where the stairway is shown in level plan. Instead of this, he made a new drawing of it in elevation, highly exaggerated, and placed the king and his altar or stela on the height instead of behind it. All this is within the liberties of Egyptian art, as it was practised.

The picture in Tomb 253 (fig. 9), of the time of Thut-mosē IV or Amen-hotpe III, is in much the same style and is supposed to represent again "the granary of the offerings of the god" (Amūn). There might be more than one such, but it is best to try and interpret it as if it were the same, or built on the same lines, as that of figure 8. As there, the main white divisions must be taken as walls, the others both as walls and as paths—that is, as broad low walls separating the grain pits, along the tops of which one could walk. But, as the central path has three successive gateways on it, it cannot very well be taken as a broad, elevated platform, at any rate until the third gate has been passed.

The building forms an oblong, divided each way into four parts.¹¹ One enters the first by a gateway on the left and finds it subdivided into three by party walls, leaving two pits for grain (one a double one with two piles, but no dividing wall or second tree). The third space holds a little temple. It consists of three rooms: an antechamber holding two columns with Hat-Hor heads for capitals; a side room for furniture and

¹¹ In a hieroglyph in the text referring to it, the walls are crenelated as in figs. 7 and 8; it is filled with grain, and in the center is a pointed pyramid of grain confined by a dwarf wall at the foot.

supplies; and a place of worship in which one sees an altar and, before it, four stands holding vases of libation (?) crowned with flowers. A dark red mass on the right may possibly be the door, as none other is indicated. The deity venerated here was probably Ernenūtet, the snake-goddess of harvest since the columns suit her and the altar also.¹² Another gateway leads to a second division, with four pits, each with a tree in it.

A third and last gate admits to a larger inclosure; the fourth vertical division having a slighter party wall and no gate, it had best be taken as showing the four pits at the end of the platform. Two *dōm*-palms are placed in it. It is possible that only with this inclosure have we reached what figure 8 sets forth.¹³ For from this gate a stairway rises to a platform which accommodates the king, an altar, and a stela. Possibly Chnem-mosē, the owner of the tomb, was shown ascending the steps behind the king; if so, his figure has been erased, the clemency accorded to the misguided king not being extended to his loyal followers. The grain in this division is not marked as a pile but only as filling the entire space. As the king in this case is not set on the line of the central gangway, it is a little more difficult to acquit the artist of pure fancifulness. Note that in each pit the pile of grain is shown both in plan and in elevation. In plan it fills the whole space; in elevation it forms a mound which the artist marked off from the grain around it by painting the one brown and the other yellow.

The upper part of the south wall of Tomb 48 shows a picture in sculptured but unpainted relief which has the same theme with interesting variants. In the center are two figures of Amen-hotpe III back to back, with the texts: "The king being Amen-hotpe who appears as king of South and North like his father Rē' every day"; and "The king being Neb-ma'et-Rē' who

¹² Tombs 48 and 57. For Ernenūtet on the altar, see Davies, *Tomb of Ken-Amūn*, pl. LXIV (in press).

¹³ The building in fig. 8 has two divisions visible; it may have had a third. Fig. 10 shows two divisions; the separate shrine of Ernenūtet might stand for the third and outer one containing a temple.

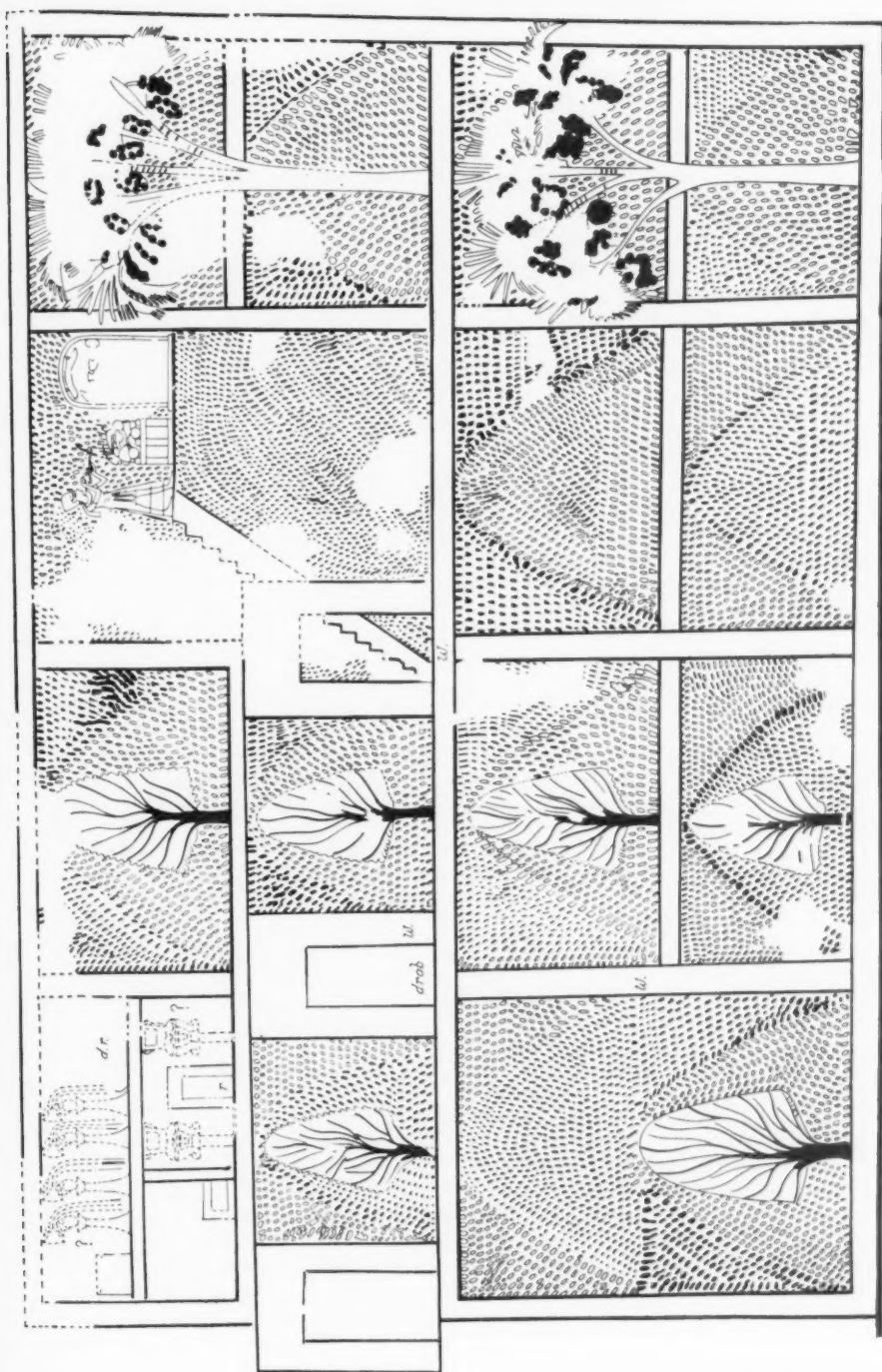


FIG. 9. THE GRANARY OF AMUN. TOMB 253

appears on the throne of Horus of the living like his father Rē every day." The figure facing the right has also the text, "... on the 27th day of the third month of the second season, this day ... [to Amūn], that he may make a gift of life like Rē for ever and ever."¹⁴ The king in this case is making offerings, including sheaves of corn, to thirteen specimens of the coil of cord used for measuring the harvest field; they are surmounted, as usual, by the ram's head of Amen-Rē and are labeled with various

celebrated on the first of the ninth month, four days later.¹⁵ Here the child bears the name of the reigning king, so that an identification of the king with the corn-god seems to result, while the association of the figure with the harvest implements sacred to Amen-Rē imply that he is the father of the king in this aspect also.

The explanatory text appended to the figure of the king facing left is destroyed. In front of him a granary is shown (fig. 10), preceded by a gated forecourt. Both spaces are

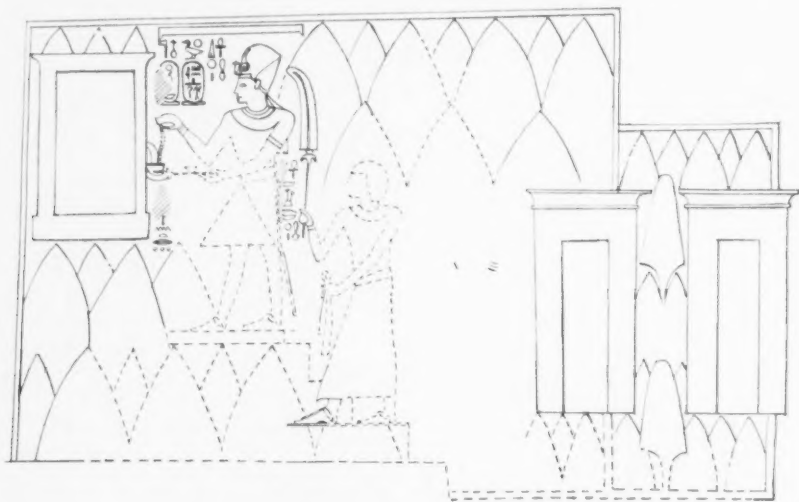


FIG. 10. AMEN-HOTPE III IN THE GRANARY. TOMB 48

epithets referring to his creative beneficence. Beyond this and within a shrine with a *Hat-Hor* column are two snake-goddesses, one, "Ernenūtet, lady of the granary," human-bodied, and nursing the young king on her lap; the other, a crowned snake on the *W* sign within the *U* arms, with a figure of the grown-up king standing under her chin, as if in her care. Presumably this is only a second figure of the same goddess in a similar rôle. This picture of Ernenūtet with the child in her arms we know from Tomb 57 to represent the birth of Nepy, the corn-god, which was

¹⁴ I have assumed that "third month" is an error for "fourth," since this is the date of the measuring of corn in Tomb 38, and is succeeded, four days later, by the birthday of Nepy (Tomb 57).

filled with piles of grain, seen one behind the other, like steep-sided cupolas; two trees are among the heaps in the court. The king has ascended as high as possible and offers incense to the god. The blank shrine in which the deity was conceived to be present takes the curious form of a framed window or door, the framing salient, the interior sunk two inches or so. It occurs at the top of three piles, but three more appear above it. Behind the king, but still some distance up, is a fanbearer, no doubt Su-rer, the owner of the tomb, and on the ground level perhaps another official, now erased.

Although the goddess was the recipient at the popular thanksgiving, the occasion of harvest touched the nation's welfare and

¹⁵ Davies, *Tomb of Nakht*, pp. 64 and 65.

the royal functions too closely for any but a cosmogonic god to suffice. In figure 8 the text may mention the name of Amen-Rē'. In figures 7 and 9, the erasure makes it likely that his figure was shown on the stela, or was thought to be. But the substitution of a stela¹⁶ for an image and the celebration of the rite under the open sky seem to point to a sun-god as the object of worship, so that if Amūn is there it is as Amen-Rē'. In figure 10 even this definition seems to be avoided. It looks as if a window, whose function it is to admit light, might serve, even when blind, as a symbol of the god of diffused light, as the open doorway of the tomb replaces an object of worship for the inhabitants. The rite enacted by the king here seems quite simple, as if we had to do with a plain return of thanks to the Creator, or a mere presentation to Amūn of his share of the harvest as revealed by the tithe measurements on the twenty-seventh day of the eighth month. But there may have been other celebrations on the next three days, culminating on the fourth, the first of the ninth month, if that was regarded as the agricultural birthday of the king, son of the sun in heaven and nursling of the chthonian goddess, Ernenūtet. No doubt this would not be regarded as merely a matter of divine descent, but as practically affecting the nation. As son of Rē' and as corn-god, the king would be the

mysterious mediator of the gifts of sun and earth to the people of Egypt, for even Akhen-Aten, after hymning the natural and daily beneficence of Aten, ends with a long epilogue on the text, "None knoweth thee other than thy son; thou hast caused him to be skilled in thy ways and power." What legends of sun-myth or Osiris-myth and what consequent dramatic episodes enlivened the festival we do not yet know; there was surely much more than happened in the grain store of Amūn and interested its overseer. It takes many mutilated records to make one clear statement, and, contrariwise, an Egyptian picture needs many a washing away of accretions before one reaches even a turbid fact. But one learns a good deal about the mingling of truth and error, prose and poetry in ancient tradition.

During the year that has elapsed, the work which the three members of the epigraphic staff were permitted to do for the Egypt Exploration Society in 1926-1927 has appeared in book form.¹⁷ The name of C. K. Wilkinson does not appear on the title-page of the publication, but it should not be forgotten that the inception of the undertaking was the set of tracings brought back by him after intensive labor during the few days allowed him on the site in 1925.

N. DE GARIS DAVIES.

¹⁷ Davies, Frankfort, Glanville, and Whittemore, *The Mural Painting of El 'Amarneh*.

¹⁶ For stelae as places of worship, see *El Amarna*, vol. I, pl. XI; vol. II, pl. XIX; vol. III, pl. XXX; vol. VI, pl. XX.



